

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 30, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

THREE SMASHING SENSATIONAL SUCCESSES

B&B [BALL AND BRENNAN] ON A BALLAD MEANS PERFECTION
THIS SONG IS EVEN MORE THAN THAT

DEAR LITTLE BOY OF MINE

And why not? It's
another of those
wonderful and unusual

ERNEST R. BALL

melodies that made
this well-known com-
poser world famous

While the lyric by **J. KEIRN BRENNAN** is intensely dram-
atic and appealing

A REAL SONG FOR REAL SINGERS

THE GATES OF GLADNESS

(ON THE ROAD TO SUNSHINE LAND)

By J. KEIRN BRENNAN, PAUL CUNNINGHAM and BERT RULE

ANOTHER BIG SONG HIT
By the Writers of

HAVE A SMILE

A Natural Double

For Two Boys, Two Girls, or
Boy and Girl

THAT WONDERFUL MOTHER OF MINE

By CLYDE HAGER and WALTER GOODWIN, Acknowledged by all singers to be the greatest
"MOTHER" song of the present time. A beautiful, sympathetic waltz melody, and a lyric
that is bound to reach the heart of every man, woman and child in your audience

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS
TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

M. WITMARK & SONS

AL. COOK, 1562 Broadway, New York
(Next to Palace Theatre)

AL BROWNE
San Francisco, Cal.
508 Pantages Bldg.

THOS J. QUIGLEY
Chicago, Ill.
Garrick Theatre Bldg.

ED. EDWARDS
Philadelphia, Pa.
35 So. Ninth St.

JACK LAHEY
Boston, Mass.
218 Tremont St.



H. ROSS McCLURE
St. Paul, Minn.
Emporium Mercantile Co.

AL WORTH
Cleveland, O.
4th & Prospect Sts.

BRYANT H. FREUND
Pittsburgh, Pa.
347 5th Ave.

DOC HOWARD
Cincinnati, Ohio
621 Main St.

GABE NATHAN
Los Angeles, Cal.
Superba Theatre Bldg.

JACK CROWLEY
Providence, R. I.
18 Belknap St.

JOS. L. MANN
Denver, Col.
420 Barth Block

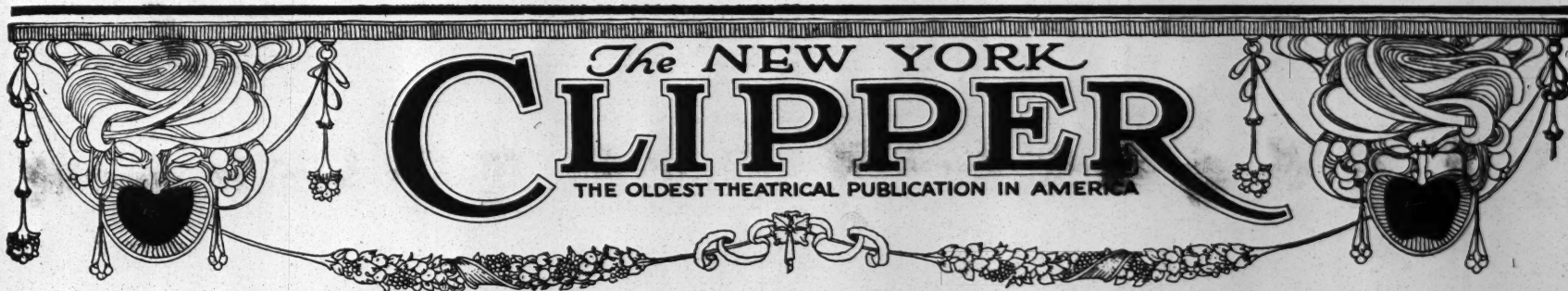
HAL M. KING
Kansas City, Mo.
Gaiety Theatre Bldg.

BARNEY HAGAN
Seattle, Wash.
500 Montross Bldg.

SYDNEY KLEIN
Salt Lake City, Utah
25 Whitmore Apts.

BILLY HALLET
St. Louis, Mo.
421 Holland Bldg.

MIKE MCCARTHY
Minneapolis, Minn.
217 Pantages Bldg.



Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by
FRANK QUEEN, 1853

NEW YORK, JULY 30, 1919.

VOLUME LXVII—No. 25
Price, Ten Cents, \$4.00 a Year

PUTNAM BLDG. AGENTS HIT IT RICH

BEAT THE MARKET REGULARLY

Despite a slow Summer in vaudeville bookings, a score of agents and bookers of the Keith and Loew offices have cleaned up a goodly sum of money during the past month in playing the stock market. Over \$25,000 "easy money" has been picked up by the boys of the Palace and Putnam buildings on tips supplied them.

The latest killing has been on Pressman Tires, which they bought around 10 or 11, and which, on Monday, closed at 25½. Bernard Burke, who had about 1,700 shares of this stock, which he purchased at 13, managed to garner sufficient of his profits last Friday to pay off a mortgage on his home in Long Island. Aaron Kessler, who is associated with Burke, is reputed to have made about \$6,000 in the past month on the market. Morris Rose, of Rose and Curtis, and Murray File, who have been dabbling in "oil," also managed to clean up several thousand dollars during the past two months.

Bob Baker had a few sure things handed to him recently and he is said to have bought a home at Rockaway and enhanced his bank account as well. Bobby has been buying oil on margin and the deals have proved in his favor enough to make his profits reach five figures.

Charlie Pottsdam, who is said to have Wall Street connections, has been handing out a lot of "sure things" in the Putnam building lately and the crowd of agents on the fifth floor have invested in some of his tips to the extent of ten to 100 shares. There is hardly an agent on that floor who has not played the market a bit and even some of the stenographers on that floor have the Street fever and are calling their brokers to buy and sell ten, fifty or a hundred.

Bill Casey is one of the fifth floor agents who has made a clean-up and is about \$4,000 ahead of the market.

On the fourth floor, Dave Steinhart has been giving out the good things and Jenie Jacobs and others of the Casey office have been profiting. Miss Jacobs made her first adventure into the market with Pressman Tires a few weeks ago and is said to have profited immensely.

George Nicolai has also been hitting the market heavy carrying blocks of 2,000 or more shares of a kind at a time.

Joe Michaels, Jack Linder, Lew Bush and a number of other third floor agents have also come into the "harvest," having been in on some of the Bob Baker tips.

Charles Cornell, the cabaret producer, has also been one of the lucky boys, and has made sufficient money, he says, to warrant the production of four musical shows next season. Cornell says that he also tipped some of the people working for him on the market and that several of the girls do not have to worry about a job for a little while. Olive Denning, one of the girls Cornell told about some oil stock, made about \$2,500 on the market during the past two months.

LONGACRE THEATRE MORTGAGED

The Longacre Theatre, last week, figured in several mortgages which were recorded against it. These transactions had to do with the taking over by the City Bank of Albany of the mortgages held by Kuhn Loeb and Company.

Six years ago, H. H. Frazee built the Longacre Theatre and then sold it to the L. A. T. Corporation, which in turn sold the theatre to the 220 West Forty-eight Street Corporation, of which G. M. Anderson is president, for \$405,000. Anderson's corporation paid \$80,000 cash on the property, the balance of \$325,000 remaining on mortgages.

There was a first mortgage of \$170,000 and a second mortgage split up into subordinate mortgages aggregating \$155,000. The first mortgage was due on August 1, but, in the transactions had last week, this mortgage was renewed and increased to \$200,000, the second mortgage being partly paid off and reduced to \$62,000, thus making the total mortgage indebtedness now due on the theatre aggregate but \$262,000. The property is assessed by the city on a \$320,000 valuation.

GOLDSMITH'S FILLY WINS

Theatricaldom—at least those in the profession that bet on racehorses—looked sunny and cheerful despite the clouds and rain of last week. There was a reason. And the reason was that Who Cares, the fleet filly of Freddy Goldsmith's, the theatrical lawyer, came a-romping home first under the wire in the first race at the Empire City track last Tuesday.

The price the bookies paid was three to one. Not a very great price, 'tis true, but the money collected by a mob of vaudeville agents, performers and even stenographers, in some of the agents' offices, was as the balm of Gilead for the hurts that these same had experienced several weeks before when this same filly had not been so fleet and ran in the ruck.

DEMPSEY HITTING HIGH SPOTS

LOS ANGELES, Cal., July 28.—A story has been printed here, coming from San Francisco that Jack Dempsey, the new heavyweight champion, broke loose from his manager the other night, and went "down the line" on a big spree. He had in his party, a woman friend of his wife, from whom he is separated. The woman started to query Dempsey about his married life and Dempsey, who is said to have been intoxicated, according to the story, threatened her, and she threw a glass of water at him. She was then removed from the room and the row stopped. The story is going the rounds of the town and is being given wide credit.

FRED STONE NEAR DEATH

CHEYENNE, Wyo., July 26.—While accompanying the party of which Mayor William Hale Thompson, of Chicago, is the honored guest and indulging in some western sports, Fred Stone nearly met death under the hoofs of a maddened steer. Stone was throwing the animal, when he lost control of it and the beast turned on him. Cowpunchers in the vicinity came to the rescue and saved him.

EDWARDS BUYS PROPERTY

Bruce Edwards, general manager for Charles Dillingham, has purchased a plot at Prospect street and Sound View avenue, White Plains, on which he intends to build a home for himself.

ROAD COMPANIES START REHEARSING FOR BIG SEASON

Woods to Shoot Out Large Number of Attractions to Catch the Early Coin, as All Managers Feel That Good Business Is Ahead.

Producers who intend sending out road shows are starting the rehearsals. And there are many of them.

Managers from all parts of the country have been in New York during the last two weeks arranging bookings for their houses among producers here of every conceivable sort of show, in anticipation of the tremendous patronage that is expected for the coming season.

Chief among the producers who are sending road shows out early is A. H. Woods. By the middle of October, he will have at least twenty of his past season's successes working. These will include duplicate companies of "Up In Mabel's Room," the main company of which opens in Chicago August 10; "Friendly Enemies," Manhattan Opera House, September 1; "Under Orders," Boston, September 22; "Business Before Pleasure," Brooklyn, October 20; "Parlor, Bedroom and Bath," Brooklyn, September 15; "The Woman in Room 13," New York City, September 8. Incidentally, it may be mentioned that Woods expects to have thirty-five shows, including new productions, running by the end of October.

Klaw and Erlanger have four shows, successes from the days when they were producing jointly, instead of separately, as now, which in all probability will be sent on tour within the next six weeks. These are "Ben Hur," "The Velvet Lady," "The Rainbow Girl," and "The Girl Behind the Gun."

Cohan and Harris will send on tour two companies of the musical play "Going Up," both of which were placed in rehearsal on Monday of this week. They will also present two companies of "A Prince There Was," Grant Mitchell heading the cast of the first, which is scheduled to play Boston, Philadelphia and other large cities in the East. The second company will tour the Middle West and the Pacific Coast.

Augustus Pitou has three productions which are to be sent on tour next month. These are "The Old Homestead," with William Lawrence featured, which begins its thirty-third annual tour August 11 at Newburgh, N. Y., Fiske O'Hara, in "Down Limerick Way" opens at Stamford, Conn., August 4, and May Robson in "Tish" opens at Stamford, Conn., August 25.

George Tyler has three shows of last season's presentation that are scheduled for road tours and will be running by September 1. These are "Penrod," which opens in Philadelphia September 1; "Pollyanna," which will begin a tour of the Subway Circuit here opening at the Standard Theatre September 1, and "Tillie," which opens in Milwaukee August 31.

Plöhn and Levy are organizing two "Flo Flo" companies. The first will tour the Middle West and the Pacific Coast and the second will tour certain sections of the South.

Mike Manton will also send a "Flo Flo" company on tour, which is scheduled to play East of the Mississippi and North of

the Mason and Dixon line. John Cort will also send out a "Flo Flo" company which is scheduled to play the principal cities of the United States and Canada.

Max Plöhn, individually, will put "Watch Your Step" on the road again next season.

C. A. Stern will present duplicate companies of two successful farces. These are "Twin Beds" and "She Walked In Her Sleep." Last season, Stern had two companies on the road playing "Twin Beds" and the success he achieved with this Margaret Mayo farce has led him to acquire the road rights to Mark Swan's piece.

Comstock and Gest will send out two "Experience" companies, the first one opening in Boston September 1 and company number two opening at Newburgh September 19. "Chu Chin Chow," which is now in rehearsal, this being the show's third season, will be sent on tour four weeks after it opens here at the Century, August 4. In addition, this firm will send on tour "The Wanderer," which opens in Poughkeepsie, N. Y., September 8. "Leave It to Jane" opens in Newark, N. J., September 6, and there will be two companies playing "Oh, Lady, Lady," the first one opening in Minneapolis, Minn., August 24, and the second one opening September 15 somewhere in the Middle West. The Dolly Sisters, in "Oh, Look," open in Boston September 1. Two companies will play "Oh, My Dear," the first one of which opened in Boston a week ago last Monday and the second one scheduled to tour the South and opening September 15. Two "Oh, Boy" companies will be sent on tour, each opening on the same day after the middle of September somewhere in the Middle West.

Incidentally, since William Elliot is no longer a member of the Comstock, Elliot and Gest producing combination his name will no longer appear in the billing, although he still retains an interest in "Oh, Lady, Lady," "Oh, My Dear" and "Oh, Boy."

Gus Hill's road shows are: Gus Hill's Minstrels, which opens at Asbury Park August 7; three "Mutt and Jeff's Dream" companies, one opening at Plainfield, N. J., August 25; the second at Port Jervis, N. Y., August 29, and the third at Allentown, Pa., August 30; three "Bringing Up Father in Society" companies, open during September, the first at Freehold, N. J., on the 8th, the second at Paterson, N. J., on the 12th, and the third at Allentown, Pa., on the 13th. "Odds and Ends" opens at Easton, Pa., September 15, and the "Hitchy-Koo" show, 1918 edition, opens at Burlington, N. J., September 19.

G. M. Anderson will send on tour "Just Around the Corner" with Louise Dresser and Jack Gardner. This show was scheduled to open August 25th at Altoona, Pa., but it will not open until the first week in October, Miss Dresser and Jack Gardner, who are now in Los Angeles working in pictures, having advised Anderson by wire on Monday of this week that their picture

(Continued on page 34.)

LAMBS' CLUB IS BATTLEGROUND OF ACTORS AND MANAGERS

Contains Many Members Who Have Signed A. E. A. Pledge and Whom Managers Would Like to Wean Away.

Mountford Gets into Fight.

The Producing Managers' Association has made the Lambs' Club the storm center in its efforts to break the ranks of the Actors' Equity Association, for this club has among its members the greater proportion of those who have signed the pledge of the A. E. A., whereby they will forfeit \$1,000 should they accept an engagement with a contract which has not received the approbation of the actor organization.

To lay the foundation for their Lamb Club attack, the managers last week offered to Bert Brown, manager of the Playhouse, the position of executive secretary of their organization, at a salary of \$15,000 a year. Their reason for doing this, it is said, was to have a man who was popular and friendly with the actor members of the club try to get them to renounce the pledge made to the organization and, if possible, desert the ranks of the A. E. A.

Brown, however, did not care to consider the proposition on account of his position as a member of the club and because his outside interests would suffer. He receives a good salary from William A. Brady and, it is also said, he shares in the profits of the theatre as well. As a result, his income is close to the figure the managers offered him. When efforts were made to see Brown at the Playhouse on Monday evening it was said he was out of the city for a few days and his whereabouts were unknown.

Harry Mountford, executive secretary of the Four A's, has thrown his hat into the ring quickly after assuming his new position, and has issued several ultimatums to the managers through letters. Having done this, according to information received at his Fifth avenue headquarters, he proceeded to Washington on Monday afternoon for the purpose of consulting with Sam Gompers, president of the American Federation of Labor.

The purpose of his visit to Gompers was to get the A. F. of L. head to use his influence toward getting the I. A. T. S. E. and American Federation of Musicians to give their support to any steps the A. E. A. might take to further their end in the difficulty with the managers. It was learned from a source close to Mountford that if he is successful in his mission he will be prepared to attempt a walkout of all performers working for producing managers on Labor Day. He figures that his walkout would be country-wide and that, with the stage hands and musicians supporting his organization, little difficulty would be encountered.

Joe N. Weber, president of the American Federation of Musicians, when asked whether his organization had any agreement with Mountford or his organization whereby the actors would receive the support of the musicians, declared he has had no conference with Mountford in this respect. He declared that his organization, through membership in the A. F. of L., was morally bound to lend assistance to other organizations belonging to the Federation, but that each organization had its own autonomy.

He said that in Atlanta City he was unalterably opposed to granting a separate charter in the A. F. of L. to the Actor's Equity Association and that, on the convention floor he had stated that if they wanted to get into the labor movement they would have to amalgamate with the White Rats, who were holding the only theatrical charter granted by the convention. However, since that time, he asserts, he has not seen Mountford nor had he any discussion with respect to support that should be given the actors' organization.

Charles C. Shay, international presi-

dent of the International Alliance of Stage Employees and Motion Picture Operators of the United States and Canada, could not be reached at his office on Monday. It was said that he was out of town.

It is said that the managers are not fearful of the attitude that the musicians or stage hands may take in the controversy. They feel that the mechanical men or musicians will not intercede in any way toward protecting the interest of the actor should they be called to do so in case of a strike. The managers, it is claimed, have acceded to all the demands of the stage hands and musicians with respect to a revision and increase of wage scale and have done so very willingly, so that if any difficulty is encountered with the actors, the men of the labor field will not desert them to support the actor.

A well known manager stated Monday that the musicians and stage hands would be expected to take the same attitude as they assumed in 1916, when Harry Mountford staged his White Rat strike in the eastern and middle western cities, and did not get the co-operation or support of other labor organizations to have their members walk out with the Rats. This man declared the managers have no fear regarding any measures that Mountford may take to get organized labor to assist in any move he may make in attempting a strike. He declared the stage hands and musicians would stand pat and stick to the man who is paying them the money.

That the A. E. A. has been losing members since their association with the Fitzpatrick-Mountford organization, was learned on Monday. Morris Gest declared at a meeting of the managers' association that sixty people under contract to him had resigned from the A. E. A., and that a number of others in his employ were ready to send in their resignations as soon as any steps are taken to call a strike. Inquiries at the rehearsal halls about the Rialto brought forth the information on Monday that almost 250 members of the A. E. A. had withdrawn from that organization during the past few days.

It was also learned that, at the rehearsal of various shows last week, twenty leading men of dramatic and musical shows had walked out so as not to become obliged to forfeit the \$1,000 pledge of the A. E. A. These men are said to be well known in the profession and having cast their lot with the A. E. A., are willing to step aside and see what the result of their "sacrifice" will be.

A prominent member of the Lambs who signed the pledge, told a manager last week that he was going to live up to his pledge, having made it some time ago. He said that he was in moderate circumstances and, if necessary, could afford a season of idleness. But he could not see to what purpose or advantage this might be to his "brethren" in the profession who are less fortunate in the matter of worldly possession.

There are a great many members of the managers' association who are members of the Lambs' Club, as are also Francis Wilson and Frank Gillmore, of the A. E. A. These factions have mustered their forces and are daily spreading their propaganda among the members. Of course, at present, the majority of the members of the Lambs who belong to the A. E. A., have signed the pledge. But, through talks with managers and their emissaries, a number of them have notified the A. E. A. that they desire to withdraw their pledge, but retain membership in the organization. Whether or not the A. E. A. had acceded to these requests could not be learned.

(Continued on pages 31 and 34.)

"TIN PAJAMAS" DISAPPOINTS

ATLANTIC CITY, July 25.—Atlantic City theatre-goers and the press as well, were very indignant over the title of the Adolf Phillips and Edward A. Paulton comedy, "Tin Pajamas," which opened here this week at Nixon Apollo Theatre.

Indignation ran very high when the play was presented and developments failed to show any plausible reason for the risqué title. It is said the name was selected purely as a box office magnet, the show not living up to it in any way. The house was sold out, with a two dollar top and those who came out of morbid desire to see something which was a bit off, were sadly disappointed, as there was nothing of the bedroom or lingerie order in the production. There was not even a suggestion of a bedroom. There was no evidence whatsoever of moral uncleanness in the play, and, therefore, the audience started leaving the theatre prior to the fall of the final curtain to express its indignation.

The play was presented by A. E. Morgan, who billed it as an "Up and Doing" comedy. It was staged by Johnson Briscoe and advertised as being "Spirited, Sparkling, Scintillant, Tantalizing and Tempting."

In the cast were Paul Ker, Stuart Sage, Anita Clarendon, Boots Wurster, Hobart Cavanaugh, Walter Armin, Isabel Rae, Will T. Chaterton, Walter Baldwin, Harry Cawley, Jack Sears and Alf. Helton.

BUILD A BOARDWALK

DAVENPORT, Iowa, July 25.—A boardwalk and midway with an amusement building 320 feet in length, is being erected here by Chas. Berkell along the entire block of the paved levee between Main and Brady streets. Faced in front with an artistic portico 12 feet wide, the building will be divided into 18 or 20 separate concession booths. These will be rented to amusement concerns. Under the portico, in front, facing the river, tables and chairs will be arranged for the comfort of patrons.

The Levee Improvement Commission leased the property to the building concern for twenty-five years with the rental for the first twelve years to be \$1,200 a year. Then the property is to be reappraised and rent charged according to the value. The cost will be between \$30,000 and \$50,000.

CAN'T SAIL WITHOUT RECEIPT

KEY WEST, July 25.—A decision of importance to theatrical people who are about to visit Cuba and South America was made by the Internal Revenue Collector here this week when he notified one of the steamship lines that no one would be allowed to leave for places in those countries unless they had in their possession an income tax receipt or a certificate of compliance with the income tax law. It is said a great deal of delay has been caused passengers sailing from here as a result of not having had the necessary credentials in their possession and being detained here until their arrival.

REHEARSING "THEY'RE OFF"

Sam Shannon will next Monday put into rehearsal "They're Off," a musicalized version of the famous play "Checkers," with a book by Edgar Allen Woolf, music by Al Von Tilzer and lyrics by Neville Fleece. In the cast are William Meehan, George McKay, Mabel Withee, Marion Sunshine, Renee Riano, Paul Frawley and others.

A complete new production and costumes have been furnished for the production and it is scheduled to open the week of September 8th for a tuning up trip and then come into New York.

CIRCUS HAND INHERITS FORTUNE

SYRACUSE, N. Y., July 24.—Louis Charles Shaw, a foster son of the late George Shaw of St. Louis, a stake driver with the Sells-Floto Circus, earning \$16 a week and board, has fallen heir to \$100,000, but refuses to quit his job. He is professionally known as "Bad Order Red."

MAXINE ELLIOT'S KIN DIES

ROCKLAND, Me., July 28.—Funeral services for the late Mrs. Paine Dermott, stepmother of Maxine and Gertrude Elliott, were held here last week.

MAYBE LEBLANG HAS "FOLLIES"

It was reported early this week that Al Jones and Charlie Levy, the ticket brokers who recently bought the controlling interest in the "Greenwich Village Follies" from Paul Salvain, were acting for Joe Leblang, the cut-rate ticket dealer. The latter being away on his vacation at present, no denial or confirmation of the report could be had from him.

This change of ownership also cuts out Leo Newman, the ticket broker who had sewed up the seats in the first six rows at the Greenwich for the first four weeks of the run of the show. Newman, two weeks before the show opened, arranged with the show's producers to take the choice seats for each performance by depositing \$1,500 cash in advance. He received his quota of seats daily until Jones and Levy bought into the show. But now he isn't getting any more tickets. The agreement not being in writing, the deal is off.

The show is slated to move within the next three weeks from the little house in Sheridan Square to a larger one along Broadway. This, too, despite the fact that the owners have a lease on the Greenwich, under the terms of which they are to pay a weekly rental of \$500 from June 12 to October 1 for the next five years.

The show played to a total gross last week of \$10,140. This is due to the fact that they are playing to a \$3 top, and even getting as high as \$3.50 for certain seats in the orchestra. In addition, the receipts have been greatly augmented by the dense crowd of standees that the theatre holds at each performance, these paying \$1.50 each for the privilege. The standees have averaged 175 for each performance, but early last week the fire department took official cognizance of the crowded condition and ordered the management to rope off an area at each end of the floor beyond which standees are no longer permitted to gather.

This means that the show's owners are making money at this house, because it isn't costing them more than \$6,000 a week to run the show, all taken in above that amount being put on the profit side of the ledger. Therefore, it would appear, there is hardly any necessity of rushing uptown with the show at this time and into a large theatre, where they would have to split on a basis of at least 60-40 with the theatre, or else pay a rental that would probably approximate the sharing basis.

Those familiar with the situation say that if the show is moved uptown at this time it will be because, later on, when it has to move anyway, it will be impossible to obtain a choice theatre. So, for that reason, moving within the next three weeks might be advisable. However, John Murray Anderson stated last week that if the "Greenwich Village Follies" moved uptown within the next three weeks another musical show would be immediately placed in rehearsal down at the Greenwich, which he would stage, as he did this one. The new show has not been written yet, but plans to that end are being arranged, and, while A. Baldwin Sloan is mentioned as the composer of the score, the writers of the book and lyrics have not been decided upon.

The show itself has also undergone almost complete revision since it opened more than two weeks ago.

Jack Wilson is out and Al Herman, the black-face comedian, has been engaged to take his place. Zella Russell and Edmund Mikalif have been added to the cast, and early this week negotiations were pending with Bee Palmer, erstwhile Shimmeyeuse in the Ziegfeld "Frolie" shows. Harry Delf has been engaged for the place made vacant by Harry K. Morton's withdrawal from the cast.

Cecil Cunningham is now playing a part that was specially written for her since the show opened, instead of the "single in one" that she originally did twice during the performance.

OWEN AND AISTON HAVE PLAY

"As Price to Price," a farce comedy by Harry Sheldon, is to be produced in September by Ray C. Owens and Arthur C. Aiston.

MUSICIANS AND MANAGERS SETTLE ALL DIFFERENCES

**Leaders with Road Shows Get Increase from \$50 to \$70 and
Those with Burlesque Attractions from \$45 to \$60.
Will Take Effect August 1.**

An agreement was reached last week between the United Managers' Protective Association and the American Federation of Musicians, whereby increases were made in the wages of the majority of musicians playing with traveling attractions. The salaries of men playing with traveling shows were not increased, but those of the leaders jumped from \$50 to \$70 a week. The new scale goes into effect Aug. 1st.

Members of orchestras traveling with picture shows which do not include vaudeville acts, such as of "Birth of a Nation," etc., will receive \$54 a week instead of \$45. This is for twelve performances and excludes Sundays. For each additional performance they are to get 1-12 of a week's salary. If the engagement ends with a fraction of a week they will receive \$9.00 a day instead of \$7.50, as previously paid. Rehearsals before the season begins for one week only of twelve performances or less will bring them \$36.00 a week instead of the \$30.00 paid heretofore. Each additional week, with not more than two rehearsals a day, will entitle them to \$48.00 a week, instead of \$40.00. Before the season begins two free rehearsals of three hours each are permitted.

With musical comedies, farce comedies, spectacular shows and similar attractions, for a week of nine performances, the leaders will get \$70.00 a week instead of the \$50.00 paid previously. Comic opera leaders will be paid \$70.00 instead of \$60. If the engagement ends with a fraction of a week \$9.50 per day is to be paid instead of \$8.50. For each day wherein two performances are played \$16.00 is to be given for the service instead of \$14.00. With vaudeville road companies the leader's salary remains unchanged, at \$75.00 per week.

If vaudeville companies play in houses where the top price of admission, exclusive of box seats, is 35 cents, \$42.00 a week is to be given instead of \$35.00 for leaders. Leaders with single vaudeville acts are to get \$48.00 a week instead of \$40.00. With vaudeville acts and directing orchestras traveling with such acts the leader will jump from \$45.00 to \$54.00.

The leaders of burlesque shows are to be increased from \$45.00 to \$60.00 a week. Those with tabloid acts are to receive \$50.00 a week. These men were not provided for in the last contract.

With dramatic or repertoire shows, if companies play in houses where the price of the best seat, exclusive of box seats, is \$1.50 or more, the price will jump from \$50.00 a week to \$60.00. If the attractions play in houses where a top price of \$1.50 is charged the salary will be \$45.00 instead of \$35.00.

Leaders with picture shows, without vaudeville, for a week of twelve performances or less, are to get \$75.00 a week instead of \$65.00 and for additional performances are to be paid pro-ratio.

In the agreement it was stipulated that the following clause be inserted in the musicians' contract. The party of the first part in the contract is the manager or employer and the party of the second part is the musician:

It is further agreed that the party of the first part can make no deduction from the salary due the party of the second part by reason of traveling or lay-off except such lay-off is occasioned by such public calamity as fire, pestilence, riot, state of war, rebellion, flood or blizzard. Deductions made by reasons of public calamities named herein shall be made in conformity with the following rule: If such calamity interrupts the season of a company or the engagement for longer than one week then the party of the first part will either pay to the party of the second part for the second week of such lay-off one-half salary and for each succeeding week full salary until the company's season or the engagement is resumed or will, at the conclusion

of the first week of the lay-off, defray the return transportation of the party of the second part to the place wherefrom he was engaged. Furthermore, if deductions are made on consecutive weeks they must not exceed one-third of the contract price during any one week, beginning with the second week of such consecutive weeks. Moreover, no deduction shall be made at any time if less than two consecutive performances are lost during any one week by reason of a flood or blizzard. However, by giving two (2) weeks' notice in advance, the party of the first part may lay-off the party of the second part during Holy Week or the week preceding Christmas (December must pay party of the second part one-eighth 18th to 24th, inclusive), but in such half the salary herein agreed to.

SOPHIE TUCKER JOINS SHOW

Sophie Tucker has joined the McIntyre and Heath show, "Hello, Alexander," which went into rehearsal on Monday of this week, being scheduled to open here the latter part of August or early in September.

Others in the show's cast besides the featured principals and Miss Tucker are Frank Westphal, Josie Heather and her sister Bobby.

After being the principal entertainer for thirty-two consecutive weeks in Reisenweber's Restaurant, where she held sway with her Six Kings of Syncopation in a room especially given over to her, Miss Tucker is leaving next Monday night, and will not resume singing at Reisenweber's until the "Hello, Alexander" show opens.

She stated early this week that the finish of the Reisenweber's engagement would be in the nature of a month's vacation for her, because it was too hard to combine the two, working at Reisenweber's and rehearsing daily in the show.

Incidentally, Miss Tucker stated that the Reisenweber engagement has netted her almost \$25,000 for the thirty-two-week period that she has held forth there. A colored jazz band, some of the musicians being former members of the late Lieut. Jim Europe's 350th Field Artillery Band, will take the place of Sophie Tucker while she is away.

GRANVILLE GOING WITH WEBER

Max Hart made a trip to Chicago last week and completed arrangements with Bernard Granville, whereby the comedian will be seen this season in the new Joe Weber musical comedy "The Blue Mouse."

Granville is now appearing with the La Salle theatre production "Honeymoon Town," in which he is featured, and the piece, which had some difficulty in getting into smooth running shape, is now going along finely, showing a good weekly profit. Granville had a twelve weeks' contract with the play and was meeting with such success in it that the owners were endeavoring to sign him for the run of the piece. Matters were fast approaching a settlement when Hart arrived with the "Blue Mouse" offer, which Granville immediately accepted.

Granville will close with "Honeymoon Town," on Saturday and will immediately begin rehearsals in the Weber piece.

HAS STRANGE DIVORCE TANGLE

SAN FRANCISCO, Cal., July 28.—Gladys Brockwell, the motion picture star, is the feature of a peculiar divorce tangle in which she is forced to sue her newly married husband. She and J. Gordon Edwards were married July 1st. Three days later she discovered that the final decree of divorce from her first husband, R. B. Broadwell, had not been entered, and, so, she was forced to sue Edwards for divorce, in order to legalize the divorce from Broadwell.

STANTON IS PROMOTED

S. E. Stanton, who for more than five years has been general press representative for Selwyn and Company, was last week appointed general advertising manager of the same company, the job being one newly created and in the nature of a promotion for him. Julia Chandler, erstwhile feature publicity writer for David Belasco, has been appointed to the place made vacant in the Selwyn offices by the promotion of Stanton.

Stanton is a former newspaper man who was employed as a reporter on the World previous to his employment by the Selwyns as their general press representative.

Julia Chandler was connected with Belasco's publicity department in the capacity of feature writer under Wendell Phillips Dodge for the last two years and until a month ago, when she went on her vacation. She was formerly dramatic editor of the Washington Herald.

Y. M. C. A. SPENT \$14,000,000

The report of the financial committee of the Y. M. C. A., recently published, included, among other items, \$14,000,000 expended in providing theatrical entertainment for the troops at home and abroad. Ninety-seven thousand concerts, attended by 43,000,000 people, cost \$1,166,767. Free motion pictures, shown in the home training camps, cost \$2,328,271. For motion pictures shown to the troops overseas \$1,066,757 was spent; \$850,969 was spent in providing some 34,000 concerts for the overseas troops. The 900 huts on this side in which entertainments were given, and some 1,900 on the other side, cost about \$12,000,000.

VIOLET COLBY TO RETURN

Violet Colby, who for the last six years has been socially prominent as Mrs. John E. Liggett, is to return to the stage. She was formerly with the Shuberts and made her greatest success in "The Merry Countess." She was at one time the wife of Clarence Harvey, the comedian. She has been studying under Oscar Saenger. She will return under the direction of the Shuberts in a production not yet named.

WOODS TO STAR WILL ARCHIE

A. H. Woods is going to star Will Archie in a new play that is being especially written for him. He will first, however, put him in "Parlor, Bedroom and Bath" for ten weeks. Archie has cancelled all of his vaudeville time in order to take up the Wood's contract.



THREE O'GORMAN GIRLS

Kathryn, "Billie", Margaret
Signed with a Production to be Named Later.

Exclusive Management
Edgar Dudley, Inc.
Strand Theatre Bldg.

NO STAGE LARGE ENOUGH

The Methodist Centenary pageant, "The Wayfarer," recently staged in Columbus, O., and which is scheduled for presentation here some time between Thanksgiving Day and Christmas, may have to be given in a structure especially built to house it. This was learned last week following the unsuccessful attempts of Lawrence H. Rich and Dr. S. Earl Taylor, Methodist Exposition officials, to obtain a theatre here where the stage is large enough to hold the attraction.

The stage will have to measure at least 100 x 100, say the officials, which is the reason why the Manhattan Opera House or Lexington Theatre, originally contemplated to house the pageant, are not to be leased.

Under the circumstances, there seems to be nothing left to do with the pageant except present it in one of the armories and the Methodist officials are now negotiating for the Seventy-first. In the event that the armories are found inadequate the pageant may be presented at the City College Stadium.

Dr. J. E. Crowther, of Seattle, Wash., is the author and producer of "The Wayfarer" pageant and Livingston Platt has designed the scenes. The principals who will appear in the pageant here have as yet not been chosen. More than 2,500 persons took part in "The Wayfarer" when it was presented in Columbus.

BOSTON HOUSE FOR MOROSCO

Boston, July 26.—Negotiations have been practically completed here between Oliver Morosco, J. Murray Horton and Samuel Lebowich for the latter two to build a theatre here which Morosco will take over and run under a long term lease.

Under the terms of the agreement, the theatre is to be built on the site of what is now known as 239-243 Tremont Street, the house running back to Elliott Street. It will contain 1,250 seats and the plans are to be drawn and approved by January 1, 1920. Should the house not be completed by September 10, 1920, Morosco has the right to withdraw from the agreement of lease.

The term for which Morosco has agreed to take the theatre is 21 years from September 10, 1920, with renewals after the 21-year period, the yearly rental being \$37,000. Morosco to pay the taxes too.

MAKE OFFERS TO PERSHING

PARIS, July 28.—General Pershing is being made the recipient of thousands of offers of all kinds. He has been invited to stay at the best hotels in the country and Chataqua and vaudeville managers have offered him huge sums, if he would consent to tour and lecture on his experiences in the war. Several publishing firms have also offered him large sums for paragraphs lauding several books on the war that they intend publishing. All of the offers have been declined.

BUCKLEY TO STAGE FIGHT

Jim Buckley, who for the last three years has been a member of the firm of Buckley and Sullivan, with offices adjoining the Palace Theatre Building, has decided to renew his fight activities, and will begin his program by staging a championship bout between Ted (Kid) Lewis and Jack Britton in Montreal on Aug. 28.

STONE AND PILLARD

George Stone and Etta Pillard, whose picture appears on the cover of this week's issue, have just formed a partnership with Sam Levey, of Detroit, for a franchise on the American Burlesque Circuit. Their new show, which is heralded by followers of this class of show business as the greatest attraction on the circuit, will be known as "Stone and Pillard's Own Show." Stone and Pillard have always been one of the mainstays of the Columbia Circuit, and the officials of the American Circuit are looking for them to be a big factor on their circuit the coming season, as no expense has been spared in selecting the best equipment obtainable.

Stone and Willard have turned down a number of offers from Broadway shows in order to go on the American Burlesque Circuit.

ST. SWITHIN'S REIGN COST NEW YORK PARKS \$300,000

Business Shot to Pieces by Steady Downpour Can Hardly Be Re-couped This Season. Attendance at Many Places Smallest in History.

The amusement parks in the vicinity of New York City suffered a loss of business during the recent rainy spell which is calculated to have been nearly \$300,000. During this period, one Saturday and two Sundays were included, and the loss of business on these days cannot be recouped. This amount of loss is figured on the business of corresponding weeks during previous seasons.

Coney Island, which was in full swing, was set back to a point where the purveyors of the various forms of amusements will have a hard struggle to make much money. Luna Park, which had a number of picnics booked during the rainy spell was unable to have these affairs and, in addition the nightly business was way off. On some days the business did not hardly warrant the management in keeping the gates of the park open and the amusements and concessions operating. Of course, in this instance, the concessioners will be the bigger losers, as their employees had to be paid, and their rent went on, as usual.

Steeplechase Park was also hit a very heavy blow, the attendance being very light and the amount of combination tickets sold being far below the average for the corresponding weeks of previous seasons.

Those amusements which are located on the way to Brighton Beach, and at that place, were mostly all closed during the rainy period, as the number of people seen about this section at most times could be counted upon one's fingers.

It was said by a man who is heavily interested in Coney Island entertainment and amusement, that the places there suffered to the extent of \$150,000. This, he states, cannot be made up, as the season has only about six weeks to run.

The cabarets located about the Island which have entertainment that stands them from \$250 to \$750 a week, were not able to make a clean-up either. They, however, did not suffer as badly as the parks as they were fairly well patronized by the

employees of these places during this time, as well as by local residents who wanted a little entertainment.

Palisades Park, in New Jersey, was also a heavy sufferer through loss of business. A host of picnics had been booked for these days and, as a result, were postponed until later in the season. The swimming pool at this place, which had been doing an enormous amount of business was practically deserted and on a few of these days the patronage did not warrant the cost of operation.

At this park, a considerable number of the rides and amusements are rented concessions or are playing on a percentage basis.

Olympic Park, at Newark, suffered more so than did the local resorts of amusement. This place depends a great deal on its patronage from the Oranges, Newark, Montclair and Bloomfield and the people of those towns did not venture out for amusement during the rainy days and nights. The business that was lost here can hardly be made up during the season, which will close there Labor Day week.

The Bronx Exposition Park, at Southern Boulevard and Westchester Avenue, suffered to the extent of \$25,000 to the park and an equal amount to concessioners. This park, which opened last season, had been doing an unusually good business and, for the month of July, a great amount of expense was gone to in the procurement of free attractions and the opening of new riding devices and amusements. All of the rides and amusements were kept in operation, although the attendance was very small, as the management did not want to disappoint their patrons.

However, the dance hall here, which can handle about 1,000 couples, was filled to capacity at all times and that, with the club restaurant, did a business which was figured as normal. A number of picnics and outings which were scheduled for the rainy days have been rebokked for August while others have been abandoned.

"THE CHALLENGE" COMING IN

"The Challenge," Eugene Walter's latest play, which Selwyn and Company are producing, is scheduled to open here next Monday night at the Selwyn Theatre, instead of three weeks hence, as originally planned.

The play will first be tried out in Stamford, Conn., opening there on Friday night of this week. The following players are in the cast: Holbrook Blinn, Lotus Robb, Ruth Benson, Allan Dinehart, George Lawrence, Louise Macintosh, Wilson Reynolds, Ben Johnson, Charles A. Sollon, Fred Karr, Leonard Doyle, Hallett Thompson, Frank Torpey, C. M. Van Clieve, Francis S. Merlin, F. C. Bronson, A. D. Glaser, C. R. Brown, William T. Morgan, David Landau, Vici Ioucelli, Herbert Bostwick and Frank Vogel.

"SMARTER SET" CLOSES

PHILADELPHIA, Pa., July 28.—"The Smarter Set," in which Salem Tutt Whitney and J. Homer Tutt have been appearing, closed its season here Saturday, and the comedians now have in preparation two new acts in ten scenes, for next year's show, entitled "Children of the Sun." This piece will require the services of a scenic studio, electric concern and costumer, to put it on. Klaw and Erlanger are booking the show.

WILL TOUR "GLORIANNA"

Hugh Bernard, Wash Martin and John Costello have taken over the "Glorianna" show and will start it on the road about Sept. 15, with a well-known star as a feature. Martin will manage the show and Costello is going ahead.

NAZARROS STILL BATTLING

The Nazarro vs. Nazarro litigation, which has been headlining on calendars of various courts throughout this city, and which, presumably, has been giving judges headaches by reason of the charges and counter-charges set forth in affidavits filed from time to time by the contending litigants, is also booked for an engagement in Boston.

In the latter city, Nat Nazarro has filed a bill in equity in the Circuit Court against his wife, Queenie Happy Nazarro; their foster son, Nat Nazarro, Jr., and the B. F. Keith Theatre, of Boston. This particular suit is directed at the salary earned by the boy for playing a recent engagement in the Keith Boston house, the salary already being tied up by a restraining order from the Circuit Court.

Nat Nazarro claims that he, being the foster father of Nat, Jr., the boy's earnings should go to him instead of Mrs. Nazarro, who is directing the boy's vaudeville tour at present. The case was last week set for trial for August 7, the Keith Booking Office in the meantime being restrained from paying over to Nat, Jr., or his foster mother, the salary due him for the engagement in Boston two weeks ago.

In the meantime, in the Supreme Court here, Nat Nazarro, through his attorney, Anton Siegel, is for the second time attempting to establish his paternal right of custody of Nat, Jr. and Nat Jr.'s vaudeville earnings. A writ of habeas corpus directing Queenie Happy Nazarro to produce the boy in court was issued two weeks ago, argument on the writ having been adjourned from time to time since then.

But last Saturday, before Justice Luce in Special Term for Motions, argument on the writ was adjourned until next Tuesday, so as to give the boy an opportunity of filling a vaudeville engagement in Atlantic City this week without interference. H. J. and F. E. Goldsmith, Mrs. Nazarro's attorneys, arranged for the adjournment.

ROSE COGHAN OBJECTS

Rose Coghlan appeared as complainant last week in the West Side Court against the De Brude School of Dancing, 249 West Forty-second street, whose owners she declared were responsible for unnecessary noise in the place. Besides Miss Coghlan, her daughter, Mrs. Pittman, and Leon De Costa, writer of lyrics, appeared. They alleged that jazz music was being played all day long in the place and it grated upon their nerves and interfered with their rest. The people who conducted the school denied the charge that there was any too much noise, so the Magistrate postponed the hearing of the case until Friday, pending an investigation of the conditions alleged.

SYBIL CARMEN ILL

PITTSBURGH, Pa., July 26.—Reports reached here tonight from New York that Miss Sybil Carmen, noted stage beauty, formerly of the "Ziegfeld Follies," had died several days ago. Investigation proved the reports untrue. Miss Carmen is at the house of her mother here. She has been very ill for six weeks from a nervous breakdown following an engagement in pictures in California. She said tonight she expects to be well enough to go to New York next week.

HELD FOR LARCENY

Dorothy Orth, of 47 West Forty-fourth street, who claims she is an actress, pleaded guilty this week to a charge of grand larceny before Judge Simpson, and was held in \$1,000 bail awaiting action by the Grand Jury. She obtained \$63 worth of clothes from a Fifth avenue shop by misrepresentation. She claimed to be the daughter of Mrs. E. D. Belknap, of Riverside Drive.

OPERA IMPRESARIO SUED

SAN FRANCISCO, Cal., July 26.—Maud Fay, dramatic soprano, who sang the leading role in the Hrubanick production of "Aida," in the Civic Auditorium, July 2nd, is suing the impresario for \$500 for services. There are several suits in connection with this production but none are directed against Hrubanick, except Miss Fay's.

DATES AHEAD

"See Saw"—Henry W. Savage, opens Stamford, Conn., July 30.
 "Not To-night, Josephine"—A. H. Woods, opens Atlantic City, Aug. 4; Eltinge Theatre, N. Y., Sept. 1.
 "Chu Chin Chow" (2nd Edition)—Comstock and Gest, opens Century Theatre, Aug. 4.
 "Buddies"—Selwyn and Company, opens Stamford, Aug. 4.
 "The Challenge"—Selwyn and Company, opens Stamford, Aug. 1; Harris Theatre, New York, Aug. 4.
 "Breakfast in Bed"—A. H. Woods, opens Stamford, Aug. 8.
 "Too Many Husbands"—A. H. Woods, opens Hudson Theatre, Aug. 11.
 "Neil O'Brien's Minstrels"—Opens Poughkeepsie, Aug. 11.
 "The Challenge"—Selwyn and Company, opens Selwyn Theatre, Aug. 11.
 "A Pearl of Great Price"—A. H. Woods, Stamford, Conn., Aug. 12.
 "Buddies"—Selwyn and Company, opens Boston, Aug. 12.
 "A Regular Fellow"—Chas. Emerson Cook, opens Cort Theatre, Aug. 13.
 "Hitchy-Koo"—Raymond Hitchcock, opens Atlantic City, Aug. 18.
 "Adam and Eva"—Comstock and Gest, opens Longacre, N. Y., Aug. 18.
 "The Bashful Hero"—A. H. Woods, opens Bijou Theatre, Aug. 25.
 "Look Who's Here"—Max Spiegel, opens Washington, Aug. 24.
 "Mme. Sapho"—Oliver Morosco, opens Olympic Theatre, Chicago, Aug. 24.
 "Little Love Birds"—A. H. Woods, opens Atlantic City, Aug. 25.
 "Just a Minute"—John Cort, opens Atlantic City, Aug. 26.
 "Lady Tony"—A. H. Woods, opens Stamford, Conn., Aug. 29.
 "My Lady Friends"—H. H. Frazee, opens Pittsburgh, Labor Day.
 "Friar's Special Meeting"—Sept. 5.
 "The Girl in the Stage Box"—A. H. Woods, opens Washington, Sept. 7.
 "Mommie"—Selwyn and Company, opens Asbury Park, Sept. 8.
 "The Great Illusion"—A. H. Woods, opens Booth Theatre, Sept. 8.
 "The Little Whooper"—Abe Levy, opens Atlantic City, Sept. 15.
 "Seven Miles to Arden"—Oliver Morosco, opens Little Theatre, Oct. 1.
 "Southern and Marlowe open in 'Twelfth Night,' at 44th Street Theatre, Oct. 5.
 "The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.
 "The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.
 "Society of American Singers, William Wade Hinshaw, opens Park Theatre, Oct. 13.
 "Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.
 "Chicago Opera Company, opens Chicago, Nov. 18.

"MABEL'S ROOM" TO CLOSE

A. H. Woods is to close "Up in Mabel's Room" on Saturday night, sending the entire company to Chicago. He will reopen the Eltinge, where the show is now, on September 1st, with a new farce, entitled "Not Tonight, Josephine," by Wilson Collins and Avery Hopwood. The leading players will be John Cumberland, Zelda Sears, Charles Ruggles and Louis Kenyon.

HILL DICKERING WITH NICOLA

Gus Hill is making arrangements with Nicola, the Magician, to go on a tour of the United States, playing week and three-day stands. A lady orchestra of thirty pieces will travel with the show, which will open in October.

Nicola has just returned from France, where he has been entertaining soldiers the last two years.

ACTOR HELD AFTER CHASE

ATLANTIC CITY, N. J., July 26.—Frank Mazie, who claims to be an actor, is under arrest here on a charge of attempted robbery and assault and battery. He tried to enter a restaurant under the boardwalk and when Ellsworth Lashley, a roller-chair stand owner, tried to stop him, he knocked Lashley down and kicked him in the eye. Lashley chased him and had him arrested.

ADELAIDE & HUGHES FORM SHOW

Adelaide and Hughes will organize a company of 100 people, with whom they will tour South America, after they have finished with "Monte Cristo, Jr." They will appear in the following cities: Buenos Aires, Montevideo, Tucuman, Colonia, San Paulo and Rosario.

KALICH HAS YIDDISH PLAY

When Bertha Kalich finishes her road tour in "The Riddle Woman" she will produce an adaptation of Jacobs Gordin's play, "Sonya Korona." The adaptation was made by George Foster Platt. She will appear in the title role, which she created in the "Yiddish" fifteen years ago.

"SI PERKINS" GOING OUT AGAIN

"Si Perkins," the rural comedy drama is going out again this season under the management of E. A. Humphries.

Frank Jones, who created the part of "Si Perkins" at Tony Pastor's theatre on July 8th, 1885, is to head the company in the piece, which has not been played for the last four or five years.

REPORT ANN ORR ENGAGED

It was reported along Broadway last week that Ann Orr, prima donna of "She's a Good Fellow," has become engaged to Lieut. Archibald MacNeil, Jr., U. S. N. Miss Orr, however, refused to discuss the announcement, made by some of her friends, nor would she deny the engagement, either.

FIND SOME MANAGERS ARE PROFITEERING ON WAR TAX

Internal Revenue Collector Starts Investigation of Why 10-Cent Tax Is Demanded for 75-Cent Seats. Other Abuses Being Inquired into Also.

Richard J. MacElligott, Collector of Internal Revenue for the Third New York District, is hot on the trail of a number of vaudeville and motion picture theatre managers who have been violating the Federal Admission Tax law, for it has been brought to the attention of Collector MacElligott that, in a number of cases at least, managers are failing to observe the law to the letter and, in other cases, are guilty of profiteering in the collection of the tax. He has placed several investigators on the trail of these alleged profiteers.

The act which covers profiteering, provides that anyone convicted of this offense is subject to a fine of \$1,000 and a year's imprisonment, or both.

With respect to the profiteering, a number of theatres are said to have charged more than the 10 per cent exacted by the government for admission and devoted this excess to their own use. This law, which was passed February 25th last, became effective March 15th.

Another matter that he is investigating is the failure of some theatres to specify state on their house list the amount of war tax that is charged for each admission. These theatres have been charging a specified amount for tickets of admission, instead of complying with the law and showing the price of admission and the tax charged. These violations, Collector Mac

Elligott says, in a good many instances are due to ignorance of the law on the part of the theatre operator, and his men will advise them of this fact. But, if the change is not made forthwith, the collector will bring criminal proceedings for a violation.

Regarding the profiteering, it has been brought to the collector's attention that several theatres have been charging a ten cent tax on 75 cent seats. He has notified these houses that only 8 cents tax is due the government and that only this amount and no more should be accepted in the future.

Most of the theatres that are violating the law in minor respects are said to be on the lower East side and in outlying districts. But, as soon as word was conveyed to the collector of the alleged violations, his inspectors began visiting the houses and adjusted the matter with the proprietors without instituting any criminal action.

The collector also desires theatres which have been collecting a tax from critics and reviewers of shows, to discontinue this custom, as a ruling issued by him recently on this matter authorized their discontinuance. In this respect, he says, even though the manager may feel that he is doing his duty toward the government, such is not the case, for he is exacting an unauthorized fee.

GEORGE WHITE LOSES

George White's application in the Supreme Court for an order to restrain Gilda Gray from appearing in the "Shubert Gaieties" was dismissed last week. White claimed that the shimmy dancer, who made a hit in the "Gaieties" show, is contract-bound to appear in his "Scandals" show. He therefore sought an injunction, setting forth in his moving papers that the services of Miss Gray are "extraordinary and unique."

Miss Gray refutes such a contract and denies that she asked White for more money, at the Claridge Hotel, as alleged by White in his affidavit in support of the motion; that it was understood between them that she was to enter upon her engagement in the "Scandal" show and that her services are unique and extraordinary or that she cannot be replaced. In fact, the dancer, who made a hit in the Shubert show and is now being sought by White, denies almost everything White averred in his affidavit.

Others who have sworn to affidavits designed to help Miss Gray in court are Alma Adair and Stanley Sharpe. The former claims that she has the same sort of a contract that White made with Miss Gray, except that her's called for a salary of \$100 per week during the first season and \$150 weekly during the second season, and that she, too, has as yet received no call to appear for rehearsal.

Sharpe, manager of the Winter Garden, denies that George White ever told him about Miss Gray and that she was under contract to him.

Justice Luce, before whom the motion was argued last week, took the papers handed up by O'Brien Malevinsky and Driscoll representing White and William Klein representing Gilda Gray, and reserved decision.

MUSICIANS HAVE NEW HOME

TRENTON, N. J., July 21.—The American Federation of Musicians, of which Trenton has Local No. 62, has opened a new and elaborate clubhouse here, which was made possible by the first annual ball, now to become a feature of the organization. The address of the new headquarters is 217 East State Street.

"HITCHY-KOO" OPENS AUG. 18

Raymond Hitchcock's new "Hitchy Koo" will have its premiere in Atlantic City Aug. 18th and will be brought to New York several weeks later. The book and score of the third of the Hitchcock revues was written by George V. Hobart and Cole Porter. Julian Alfred, Richard Ordinski and Hitchcock are staging it. The scenery will be supplied by Joseph Urban. Robert Law and Carmine Vitola, with a Limehouse Nights setting by C. B. Falls.

Among those in the cast will be Sylvia Clark, Lillian Kembel Cooper, Ruth Mitchell, Florence O'Danishawn, Betty Braun, Eleanor Sinclair, Princess White Deer, accompanied by a ballet of Redskins; Charles Howard, Jack Donahue, Charles Cartmell, Joseph Cook, John Doherty and William Holbrook.

COOK'S SHOW COMING IN

Charles Emerson Cook's production, "A Regular Feller," will open at the Cort Theatre Aug. 13th, after having played about the east since its premiere at Stamford several weeks ago. The show has been rearranged in spots and the cast revised. At the opening the cast will include Evelyn Holt, Everett Butterfield, Charlotte Granville, Margaret Greene, Ernest Glendinning, James Bradbury, Roy Gordon, Charles Abbott, Dudley Clemons, Miriam Sears, Kittie O'Conner, Albert Bushee and George Cukor.

"A BASHFUL HERO" REHEARSING

A. H. Wood put into rehearsal last week Harold Brighouse's farce, "A Bashful Hero." Among those in the cast are Ernest Truex, Nancy Fair, Gilbert Douglas, Edward Douglas, Alexander Frank, John R. Armstrong, Alice Owens, Alice Belmont Cliff and H. Nelson Dickson. The show will have its New York premiere at the Bijou Theatre Aug. 25.

WILL GIVE IBSEN SEASON

Leigh Lovel and his wife, Octavia Kenmore, have arrived from London to give a season of Ibsen plays at the Neighborhood Theatre, beginning in September. They are England's most famous Ibsenites.

MAYOR'S WIFE DISLIKED DANCE

Mrs. John F. Hylan, wife of Mayor Hylan, did not like the manner in which Queenie, a Hawaiian dancer, entertained with a hula hula dance at a dinner of the Harbor Police Reserves, held at Tauer's Inn, City Island, last Sunday, and, as a result, "His Honor" directed that the dancing lady desist at once.

Queenie and a Miss Keough have been entertaining at the place all season and, in arranging the amusement program, Lieut. William Kennel, who guards the Mayor's sanctum at City Hall, requested that she "step a bit" for the boys. Queenie proceeded to do so, but, evidently, Mrs. Hylan, who was accompanied by her daughter, Virginia, did not think the dance was at all proper, and, after gazing at it three minutes, the Mayor was nudged by her, which was his cue to tell "Bill" Kennel that it was all wrong and should be stopped.

Queenie and her partner danced at Tauer's all last Summer and Mr. Tauer stated this was the first time that anyone had taken exception to her endeavors.

SEESKIND ALL SET

William B. Seeskind has begun rehearsals of the new piece entitled "Live, Laugh and Love," which he will send out this season and which, judging by the preliminary work, promises to furnish a number of novelties.

The music and lyrics of the piece are by Henry I. Marshall, and the book by George K. Herd and Thomas J. Keogh, all well known. The cast has Gladys Leigh, a new singer from the West; Ruth Rollins, Kathleen Fitzgibbons, Juliet Grenier, Thomas Keogh, Harry Howard, Jack Cook and the Great Del-a-phone.

In addition, the piece has an international chorus, it being composed of a Jap, Chinese, English, Irish and other nationalities of girls.

The piece will open in Savannah, Ga., on Sept. 1 with Mrs. Florence O'Neill in advance.

WOOLF WRITING MURRAY PLAY

Edgar Allen Woolf has been commissioned by Sam Shannon to write a play for May Murray from an idea which he has in mind. It is to be a comedy with music by Al Von Tilzer, and will be put into rehearsal as soon as the script is finished and Miss Murray is through with her picture contracts.

HARDS TO REHEARSE NEW PIECE

Ira Hards has been engaged by Dave Weiss to stage a new comedy entitled "Gyp for Short," which he will produce the last week in September, the rehearsals starting Sept. 8.



Jerry Vogel and Fred Wright on Atlantic City Outing.

"THE RED DAWN" IS A HIT

WASHINGTON, D. C., July 28, 1919.—Thomas Dixon's new Bolshevik melodrama, "The Red Dawn," was riotously received here tonight by an audience that called the author before the footlights and listened to a two-minute lecture on Bolshevism and its consequences. If the enthusiasm which marked tonight's performance serves as a criterion for the play's reception elsewhere, "The Red Dawn" should be one of the season's sensational hits.

The play is a frank warning against the evils of left wing socialism. It is laid in a Pacific Island, the supposed originating point of Bolshevik propaganda intended to corrupt American labor. John Duncan, a moderate Socialist leader, is opposed by Richard Stanton, a Bolshevik, who plots to overthrow the island Socialist government and institute Bolshevism.

Duncan, the Socialist, loves Stanton's foster-child. Stanton is tired of his wife and secretly lusts for his foster-child with whom Duncan is in love. While apparently championing bitterly conflicting political ideals, these two men are actually fighting for possession of the girl.

The Duncan republic is overthrown, a reign of bloody Bolshevism ensues, only to fall in turn to a counter-revolution which restores order and the old-fashioned laws.

"The Red Dawn" is a melodrama with a powerful message. Its locale is a bit too tropical for an island off the California coast and its final scene might easily intensify the romantic element to a greater degree.

A hula dance scene in the second act gives Doraldina a chance to dance and she appears to advantage elsewhere in the role of a tough dancer.

Personal hits were scored by Dewitt Jennings, as the Bolshevik; Averill Harris, as his chief antagonist; Frances Grayson, as the ingenue; Flora MacDonald in an emotional part; Miriam Battista in a child role, and Mattie Ferguson, Louis Lytton, Austin Webb, Willis Evans and others.

"THE GOLDEN AGE" LOOKS GOOD

ATLANTIC CITY, N. J., July 28.—This should be a review of "The Golden Age," by Sidney Toler, produced for the first time last night by George Tyler at the Apollo Theatre. If, by any chance, it should turn into a pean to Miss Hayes, she herself must be blamed and not the writer.

So perfect was her triumph last night, so exquisite her work, that she dominated not only one of the most wholly charming plays ever seen here, but her entire audience as well.

To get back to the play. We have society plays, set in the gilded pagodas of the plutocrats, some tainted with selfish vices, some whitened with redemption. These have hitherto concerned only the grown-up folk of our times and land.

Last night we looked at another society play, but this time it was of the younger set, of the very younger set. For setting there was a happy contrast of town and country. A little field mouse matched character against glitter and savoir faire. Thanks to a rich and loving, scheming too, by the way, aunt, the little field mouse metamorphosed into a perfect dear.

The story itself, stripped of its charm of youth and naturalness, is but a gossamer fabric, as fragile as a silken cobweb, but it glistened and sparkled like that same cobweb touched with the silver dew of a June morning.

Here were shown boy and girl love, there the too great burden of youthful sorrow. Again flashed pique, sparkled elderly sympathy and understanding. Youth—our own rare, ripe, resilient youth—glowed like a Parrish sun, warm, heartening, hope stirring, reassuring.

Through all this real life, moved a cast of juveniles, of lovable adolescents, bent upon one thing—joy. Helen Hayes—adorable, palpitant, breathless. Donald Gallaher, calm, sure, generous. Glenn Hunter, impulsive, calfish, delightfully honest. Claire Mersereau, houghty, snobbish, golden hearted in the end. Paul Kelly, dogged, uncertain, manly. Genevieve Tobin, rich, unspoiled, whole-hearted. Marion Abbot, too, was there as a splendid worried loving mother.

VAUDEVILLE

INQUIRE INTO BUCKNER RELEASE

ISSUE WARRANT FOR ARREST

After obtaining a bench warrant for the arrest of Arthur Buckner early this week, Assistant United States District Attorney Richard B. Olney, Jr., instituted a searching investigation to ascertain by what means he was released from the Insane Hospital at Wards Island. Buckner, who was indicted in the United States Courts for a violation of the postal laws, was committed to Wards Island six weeks ago on the application of his brother and sister, as being insane. This was done after he had been under the observation of Dr. Jewett, the noted alienist at Bellevue Hospital, for a number of weeks. Dr. Jewett reported to the court that the man was irresponsible for his act and the judge directed he be committed to Wards Island.

Buckner was at the place for about a month when he was suddenly released as cured last week by the superintendent of the hospital there. He immediately sought his old haunts along Broadway and called upon old acquaintances. One of them was rather surprised and he immediately notified the district attorney.

Mr. Olney, in turn, had Jerry Bonner, chief of the U. S. District Attorney criminal investigators, look into the matter. The only information he could receive was that Buckner was not known to be a government prisoner by the authorities at the island. So he was turned loose. What Buckner told them could not be learned. But it was the means of Mr. Olney expediting means to get Buckner into the clutches of the law again, and starting an investigation as to his release without the Federal authorities being notified.

Mr. Olney had a bench warrant issued and Bonner proceeded on Tuesday to Waterbury, Conn., to take Buckner into custody. There are said to be three indictments pending against him in the U. S. Court, which charge him with having sold five one-half interests and a number of other smaller interests in a booking office he conducted at 1562 Broadway. One of his alleged victims was Charles A. Hahn, a discharged sailor whom he is alleged to have sold a one-fourth interest in his business for \$1,000.

This was not the first time that Buckner had run afoul of the Federal authorities, as several years ago he was sentenced to the Federal prison in Atlanta for using the mails to defraud. Efforts were made to secure him a pardon at the time he was serving that sentence, but they failed and he served his full term.

District Attorney Olney said that now that Buckner was found to be sane and responsible for his acts he would bring him to trial on the pending indictments.

NEW ACTS

Hayden (Eddie) O'Connor has formed a partnership with Sam S. Sakman and Frank J. Morris, and are now rehearsing a new act. Salzman is director and O'Connor manager of the act, which will open in Boston for John Quigley. The act is entitled "Squirrels," and is by P. H. Sommers.

Jack Shatter and Arthur Elliott and company of one have a new farce playlet by Charles Harwitz, "A Husband for Ten Minutes."

GOODMAN BECOMES A DADDY

Maurice Goodman, the attorney of the Keith enterprises, is the father of a bouncing baby girl. He is sorry the town is dry. That's all.

FRISCO WAS GENEROUS

During the course of the Frisco vaudeville act, the jazz dancer announces that he will give an imitation of any dancer that the audience may call for. In order that there may be no waits Frisco has in the past used Rasputin, his valet, as a "plant" in the orchestra, to start the calls and inject a little comedy.

Last week, at the Palace, with a desire to improve the act, Frisco engaged the services of Ben Schaeffer, as audience comedian, promising to pay him for his services at the end of the week.

Schaeffer attended all fourteen performances and, when Sunday night arrived, waited in the alley for Frisco until after twelve o'clock. He finally appeared and Schaeffer approached him and asked for his salary. The dancer drew some money from his pocket and handed it to the comedian. It amounted to fifty-five cents in U. S. currency!

Schaeffer took the four bits, threw them in the direction of the departing dancer and announced that in the future, any of his vaudeville appearances would only be made after the execution of a regular contract.

IN TROUBLE OVER TELEGRAM

La Pearl and Blondell, a vaudeville act, was before Secretary Chesterfield of the N. V. A., last week, to answer the charge that they had signed the name of "Don Trent," manager of the Bijou Theatre, Knoxville, Tenn., to a telegram without the latter's permission.

The complaint was made by Jules Delmar, of the Keith Booking offices, who stated the team had sent to him a telegram which advised him to give the act further booking and that the name of Trent was signed to it. When Delmar investigated he said Trent denied having sent the message. The matter was then taken up with the N. V. A., and, according to Chesterfield, the act admitted having sent the telegram and promised him that it was done without forethought. Upon their promise to never do an act of this sort again, Chesterfield told them the matter would be dropped.

Chesterfield issued a statement on Saturday in which he said that the incident should be a warning to other performers who might attempt a similar feat and that if it were repeated again by anyone serious trouble would be encountered.

SUES PUTNAM THEATRE

Flo Rheinstrom, who owns "The Five Dixie Maids," a vaudeville act, has instructed David Steinhart to bring suit against the Putnam Theatre, Brooklyn, for \$65. He asserts that he booked his act to appear at the Theatre, July 21, 22, 23rd, through Dave Green, and that it was stipulated he was to receive \$65 for the engagement. He says the act played one day and was then withdrawn from the bill and that the management refused to pay him for the performances.

"THE CRAZY QUILTS" COMPLAIN

A vaudeville act known as "The Crazy Quilts," now playing about Chicago, has entered a complaint with the N. V. A., with respect to the "Crazy Quilts" number being used in the "Gaieties of 1919," at the Fourteenth Street Theatre. They claim it is an infringement on their act.

NEW VIOLINIST OPENS

WASHINGTON, D. C., July 28.—Vera Barstow, violinist, who recently returned from over seas, made her vaudeville debut today at Keith's theatre. Miss Barstow is a member of the Philadelphia Symphony Orchestra.

OLD TRIO RE-UNITES

The old and original Brighton Trio, Mike Puglia, Casper Zanes and Joe Weston, have joined hands again and start vaudeville bookings this week. The boys have not worked together in seven years.

RESTRICTIONS ON PASSPORTS RAISED

CAN SAIL AT WILL NOW

WASHINGTON, D. C., July 26.—An announcement of great interest to theatre folks, especially vaudevillians, was made here today when it was stated that the restrictions on the issuance of passports to persons going to Europe, with the exception of Germany and Russia, are to be relaxed. The announcement was made by Secretary Lansing.

Hereafter no one will be required to show urgent reasons for his visit, nor will age be taken into consideration. The only requirement will be that the object of the visit is legitimate and reasonable.

But passports for pleasure-seekers will not be issued until after Nov. 1, and not then if any reasons now unforeseen compel a continuance of the restriction.

The State Department advises all contemplating European trips to ascertain from steamship companies if they can obtain transportation across and back, on account of the crowding of the steamers, and also advises them to learn from Consuls of the countries they intend to visit if their passports can be vised for these countries.

LUBOWSKI IS SUED

Desiree Lubowska, the Russian dancer, lately performing at the Hippodrome, has been sued by Prof. Alverna, for the recovery of \$300 for professional services rendered in rehearsing Miss Lubowska and her dancing girls preparatory to their engagement in Buenos Aires.

Miss Lubowska, through her attorney, M. Strassman, has interposed a general denial to the claim of Prof. Alverna, contending that he was to rehearse the act gratis, subject to the engagement in Buenos Aires, when Prof. Alverna and his wife, a professional singer, were to receive, jointly, \$300 per week and traveling expenses during the intended engagement.

REDUCE "PINAFORE" FOR VAUDE

John Grieves has in rehearsal a travesty on the opera "Pinafore" for a top-liner in vaudeville, under the direction of the Pat. Casey Agency. He has rewritten the play up to the present time and entitled it "The Allies' Safety Pin."

The company is formed, including Jack McDonald, basso, and Edward Thomas, tenor, of the London Quartet; Frank Dillman, tenor; Robert J. Neilson, baritone, and Don McLean, basso, of the New York Quartette; Miss Stella Alletti, soprano; Elmie Solden, contralto, and Gilda Del Toro.

JOE HART HAS NEW COMEDY

"The Rose-Pink Trick," is the name of a new comedy playlet which Joseph Hart will produce in vaudeville, it being scheduled to open in one of the Keith houses early in September.

Julia Chandler, press representative for Selwyn and Company, is the author of the playlet, which is a dramatization of her magazine story of the same title.

JOINS CLAYTON ACT

Arthur Gordon, formerly of Fisher, Luckey and Gordon has replaced Frank Hurst in the Bessie Clayton act, which will open in Winnipeg on August 4th, with a tour over the Orpheum Circuit.

GOING TO ENGLAND

Johnny LeFevre and Frankie St. John are on their way to England, where they will appear in the varieties for ten weeks of consecutive bookings.

HELD FOR RUNNING DOWN WOMAN

Frank Middleton, a performer appearing at the Harlem Opera House last week, was arrested on a charge of reckless driving after having run down Mildred Marshall, a burlesque performer, at 124th street and Seventh avenue. According to the police, Miss Marshall was crossing the street, when Middleton approached in his car driving in such reckless fashion that the wheels of the machine passed over the foot of the woman, crushing it. An ambulance was called and she was taken to the Harlem Hospital. Middleton was released in \$200 bail to appear in the traffic court.

HOLMES WILL BOOK AGAIN

Coney Holmes, who formerly held a booking franchise with the Orpheum-W. V. M. A.-U. B. O. and Interstate Circuit, and later became local manager for the Pantages Circuit, will return to the floor of those circuits, where he will again become an artists' representative. He is undecided as to where he will establish his offices, but it is presumed that the Woods Theatre Building will be given the preference.

BERT FRENCH HAS NEW ACT

"The Wedding Night" is the name of a new musical act which Bert French and Rosalie Stewart are producing. The book was written by French, the lyrics by H. R. Good and Will Donaldson composed the score.

The act, which is being staged by French, was placed into rehearsal on Monday of this week and is scheduled to open in about two weeks. There will be ten people in it.

WANT CHANGE OF NAMES

Harrison Greene, of Greene and Parker, has requested the N. V. A. complaint department to have the vaudeville team of Gray and Parker change its name. He states that the names are similar in sound and as a result conflict. He suggests that they be informed to either change the name of the act or the sounding of the names. The matter is under consideration by the N. V. A.

HE'S THE ORIGINAL

Wilbur C. Sweatman has entered a complaint with the N. V. A. against Brooks and George. He says that the couple take credit for being the originators of playing the 2nd and 3rd B flat on the clarinet. He says he originated this feat many years ago and desires that the team discontinue making this statement.

DE HAVEN AND FAGAN RE-UNITED

Billy De Haven and Bob "Keystone" Fagan, the eccentric comedians, have reunited and will shortly be seen in vaudeville in their new vehicle, "Paint and Butter-milk." A special drop is being made to fit the act, which probably will be handled by Rose and Curtis.

IS LEFT A FORTUNE

By the will of William H. Langley, who died recently at Riverhead, N. Y., Minnie Dupree, the actress, falls heir to \$10,000 and an automobile. Her last appearance was in a vaudeville sketch entitled "The Man in Front."

BLANCHE RING COMPLAINS

Blanche Ring has complained to the N. V. A. that a vaudeville performer named Flo Ring has been using billing to the effect that she was a sister of Blanche's. Miss Ring denies the relationship. Secretary Chesterfield is investigating.

FOUNTAIN BACK WITH A. & H.

SAN FRANCISCO, Cal., July 26.—Lester J. Fountain, who had been manager of the Casino and who resigned to go into business, has returned to the Ackerman and Harris managerial staff.

VAUDEVILLE

PALACE

After the pictures came Camilla's Birds, an excellent opening act, wherein the cockatoos go through many stunts without the use of a whip or any other contrivance. Miss Camilla has a pretty set and works the birds from within a circle, while the feathered herd do tricks on the horizontal bars, roll a ball and many other stunts, finishing by putting out a fire. The chairs that are thrown from the window should be painted black in spots to give them the appearance of charred furniture.

Ryan and Healy started slowly, but picked up toward the end and went over, due to a well arranged medley of songs that are sung to a "booze" bottle. The boys have good appearances and would get more out of their numbers were they to give some study to harmony.

McKay and Ardine opened in one with some nifty chatter and McKay offered a few "gags" that were expertly delivered. The one about Mr. and Mrs. Wilson being the best president we ever had did not get a snicker, as it sounded sarcastic. With this omitted, the pair would have undoubtedly been one of the big hits of the show. Most of their material, songs and dances are very well done, but Miss Ardine has acquired so much weight during a few weeks' layoff that McKay didn't take any chances in putting the whirlwind bit over. There are few comedians on the vaudeville stage who can deliver material and get the results McKay can, as he knows how to point it for proper results.

Marie Nordstrom opened with the "Hook and Eye" number, and as many in front have heard it numerous times, the big laughs it received seasons ago were not in evidence at this performance. Miss Nordstrom is one of our best entertainers, and the material, in other hands, would fail. But this clever artist has a knack all her own. If she intends to remain in vaudeville, an entirely new act should be presented, as this one has outlived its usefulness. However, her efforts were well received.

Lucille Cavanagh, assisted by Craig, Wadsworth and Taylor, went through her dancing, singing and instrumental offering, to good results. The scenery, especially the steps, are badly in need of a coat of paint, and all members of the act work as if they were finishing a long season. Miss Cavanagh's tights also showed many wrinkles while dancing, which had a tendency to mar the attractiveness of the act. An imitation of a "jazz" dancer at the finish is misplaced.

"Topics of the Day" followed intermission.

Moran and Mack came down from the Riverside and registered a deserved hit with their comedy, and a world of humor that has the house rocking with delight. The boys are marvels at dealing out "nigger" nonsense. The boxing finish was a riot and they bowed a half dozen times before they were permitted to depart.

Stone and Kaliz presented a pretty offering called "A Song Romance," wherein both are fitted to the lines and situations. "When I Found You," a beautiful ballad, runs through the singing portion and the pair surely make the number stand out. A few other catchy tunes and one or two novelties were expertly delivered. Paul Parnell, at the piano, is as necessary to the act as are the principals.

Henry Lewis worked in "one" throughout his stay, and the laughs and applause that met him was overwhelming. This boy Lewis is a performer who knows the wants of vaudeville patrons and gives it to them in bundles. He stopped the show after being on view for thirty minutes.

"Bostock's Riding School," consisting of five people, interested with bareback riding and a good dash of comedy that was furnished by boys from the audience. Not many left while the act was on view.

J. D.

VAUDEVILLE REVIEWS

(Continued on page 10)

ORPHEUM

Black and White, two women acrobats, started things going with a dandy exhibition of reducing exercises. Both girls worked hard, despite an audience that was so small it was discouraging. They scored a big hit with their fast work, snappy tricks and willingness.

El Cota calls himself the master of the xylophone. Maybe he is and maybe he isn't. But, anyway, he is a good xylophonist. He started his act by playing a medley of popular song hits and followed with a selected number. Next came a ballad, and a few touches of comedy. A number billed as the masterpiece of Mendelssohn was his next selection, and he closed with a medley of popular tunes. For an encore he played the quartet from Rigoletto. He scored a hit.

Beatrice Morgan and company of three, in a playlet called "Moonlight Madness," were on third. The playlet is built around the efforts of a well-to-do young man to win the hand of the girl he loves. Her mother is opposed to the match. The young man, finding that the girl is indifferent to his suit, commences to make love to the mother. This has the desired result of making the girl jealous. But it also creates a scandal. Things are straightened out satisfactorily, however, and all ends happily. The roles allotted to the players were all capably played.

Lillian Fitzgerald, assisted by Clarence Senna, offered her laughable act, that is composed of various impressions. Miss Fitzgerald is a comedienne of undisputed talent and her material is all that could be desired. She scored a large hit, and had to respond to an encore.

Eddie Foy and the young Foy followed her, and the comedian has his offspring well trained, as can be seen from their performance. The act, "Slumwhere in New York," is just a conglomeration of bits, of business, songs and sayings; but it is sure fire. Eddie added his august presence and his well known dance to the act, and then folks out front were satisfied. His biggest boy imitated him and, if you closed your eyes, you'd have thought it was Eddie. The two girls and the taller of the boys bore the brunt of the work well. They will, with time, develop into star performers. The act was a riot.

"Topics of the Day" is always good for a few laughs, and this house was no exception.

Vinie Daly, billed as the international prima donna, sang her way into a hit. She appears dressed in a semi-Spanish costume. Her first number was a love song of the desert, after which she sang a dramatic number. Her third number was a popular ballad. She then went off stage for a minute, while her accompanist played a solo. She then appeared again with a white spangled cape draped over her shoulders and sang "O Sola Mio," in Spanish. For an encore, she sang one of the recent song hits with a few graceful steps thrown in for good measure. She is a good singer and knows how to get the most out of her abilities. She scored heavily.

William B. Freidlander's "Indoor Sports" is a tale of two flats, with two girls who are determined to get married and two men equally determined not to be. The working out of the act is brimful of comedy, with the heroines finally landing a knockout. The work of "Jack" is to be especially praised, for he is a comedian of no mean ability. The act scored.

The Klein Brothers held them in, every one. Al Klein fooled around and kidded the folks. They sang several comedy numbers that sent them off to a huge hit.

S. K.

ROYAL

Wilfred DuBois is unquestionably a very clever juggler and proved this fact before a good sized audience on Monday night by making a hit. He performs some unique feats in the way of juggling and richly deserved the reception he got.

The Wilton Sisters are, as the programme claims, clever youthful entertainers. They have a very neat little sister act with all the requirements for success.

Hugh Herbert, purveyor of Jewish characters, and his company of three, in a comedy playlet entitled "Mind Your Own Business," followed and scored a large hit. Herbert is easily the best Jew character man in vaudeville and his vehicle is well written, well acted, and should prove a success. The story deals with a wealthy Jew who has neglected his business to the point of forgetfulness. His partner, a hard working fellow, decides to teach him a lesson. His method is not only unique, but entertaining and furnished many a laugh. The supporting cast did very well with their separate parts.

John Dunsmore, the musical comedy star, has returned to vaudeville and his offering will be given a further review under the heading of New Acts. He scored a hit.

Charles King has an act that can be classed among the best productions on the boards today. King deserves the name of "Fashion plate" that has been given him, for his appearance gives one the impression that he just stepped out of a pattern magazine. He is assisted by four pretty, talented girls who can sing and dance equally well.

The act concerns the love affairs of himself while touring the world and shows eight different types of girls. The first is the Gesiha girl of Japan, who is closely followed by the shy maid of the farm. She, in turn, is succeeded by a girl known as "The Runaway." Her successor, as queen of his heart, is the little Broadway dancing girl. A Grecian Goddess next occupies the throne and is deposed by a Chinese maiden, who, in turn, must bow before an artist's model. But the girl that captures and holds his heart is the shimmy girl. As a finale the girls all appeared in similar costume and shimmed.

As a production, the act is a masterpiece. As a song and dance offering, it is in a class all its own and as a vehicle for the singing star and his maidens, it leaves nothing to be desired. It scored the hit of the show.

Intermission was followed by "Topics of the Day."

The vaudeville was resumed by Fallon and Brown, who have, according to the program, just returned from France. They seem inclined to let the audience bear this in mind, for they reminded them of it several times. However, they didn't need the patriotic stuff to get across, for they have ability enough to get by without it. Fallon is the comedian of the team and supplied all the laughs that were forthcoming. His partner has a fairly good voice and used it in putting several numbers over. They scored a big hit.

Madame Chilson Ohrman, assisted by Mr. Wu at the piano, offered her highly pleasing singing act. Madame Ohrman is a soprano with a voice like a bird's and she uses it with admirable results. She had to respond to two encores. Her repertoire consists of operatic, classical and semi-classical numbers.

Bob Hall held the audience in its seat, despite his position, and soon had it agreeing that it was worth while to have stayed to see him. Hall is a very clever fellow, who knows how to use his wits, and they serve him to good advantage, let it be stated. He scored tremendously.

S. K.

RIVERSIDE

Monday night's sweltering heat hit all the theatres a staggering blow and the uptown vaudeville house was no exception. However, the few that did brave the weather, witnessed a good show and enjoyed it.

Roy Harrah and company, in a roller skating act, opened the show and, considering the few that were seated when they went on, did well.

Harry and Grace Ellsworth, brother and sister, have a song and dance act which, in spots, is of the headline order, while in others it is hardly up to big time standards. The act opens with a song and dance duet, fairly well rendered, but not of sufficient worth to attract the attention necessary to start an offering off well. A song and dance by the girl was fairly well done and then came the surprise of the act, which is the dancing of Harry. Few of the big time dancers compare with him and all sorts of applause greeted his efforts. A dancing duet finished the act which, with a few changes, will be a vastly improved offering.

Charles and Henry Rigoletto, assisted by the altitudinous voiced Swanson sisters, entertained with some magic bits, a few juggling tricks, the one man band specialty and some rather well put on bits of posing. The war is over and the Rigolettos are doing their bit to revive popular interest in the music of our former enemies by using for their orchestral accompaniment one of the famous Wagnerian operatic selections. A buzz of surprise greeted the opening bars of the Tannhauser melody. The Swanson sisters yodled, danced and sang their way through the act and helped out in securing the applause hit which the act scored.

It's much easier to laugh than applaud in hot weather and Moran and Mack's efforts to entertain were received with all the old-time enthusiasm of a cold weather audience. The act is a laugh from beginning to end and the audience enjoyed every moment of it. There is a lot of exceptionally clever material in the act and while one or two of the jokes smack of other turns the big percentage is brand new and genuinely funny.

Bradley and Ardine, in the song and dance act which has been seen several times at this house during the season duplicated their previous successes. One of the applause hits of the bill was scored by this clever couple.

After "Topics of the Day," which opened after intermission, was shown, Venita Gould, making her debut at this house, gave her impressions of various stage celebrities. Almost all of her imitations are in the repertoire of the other imitators who have appeared at this house this season, consequently there is little that is new in her offering. Among those she offered were imitations of Grace La Rue, Jack Norworth, Leonore Ulric, Bert Williams and George M. Cohan. The act lifted itself out of the class of the usual imitation offering, however, when she did the Julian Eltinge bit singing the "Wedding Bells" number, and that of Eva Tanguay doing "I Don't Care." Among the hundreds of Tanguay imitations seen in vaudeville Miss Gould's is far and away the best and in it she scored strongly.

George Kelly's satirical sketch, "The Flattering Word," is one more proof that vaudeville is not yet tired of sketches. The playlet, which, according to the program billing, is from the pen of Mr. Kelly, is a remarkably fine bit of writing. There are a score or more of clever lines, all of which are skillfully handled by Mr. Kelly and his supporting company. The action of the piece could be quickened up a bit and with that the little playlet is strong enough for any bill.

Al Shayne, with his Italian assistant, did finely in the next to closing position. A real hit was scored by the clever singing comedian.

W. V.

VAUDEVILLE

MC VICKERS (Chicago)

Seabury and Price opened proceedings to a fairly good house. The male member does some very pretty painting, while the lady sings several appropriate songs in a good clear voice. She is stately and makes an excellent appearance.

Watkins and Williams, man and woman, with a special drop, offered a very neat selection of songs and dances, their appearance being cool and refreshing to the eyes of the heat suffering audience. Each number was well executed and they were received with appreciation, considering the number who were entering the theatre at this time.

Irving Gear and company, two men and a woman, in "Partners," were next. The sketch has to do with two men as partners in business. A young lady enters and the men are evidently under the impression that she is a buyer for a big firm and won't give her the chance to explain her mission. The men fuss around a great deal showing her a variety of goods and expecting to make a big sale. When the lady does get a chance to talk she explains that she is looking for a position as model. The sketch went fairly well.

Melroy Sisters open their act with a neat song and soft shoe dance of the old school type which is very seldom seen nowadays. This is followed by one of the girls doing an eccentric dance and the other singing an English coxer song with a neat dance for a finish. Individual and double hard shoe dancing brings the act to an end.

Gorman Brothers, in street attire, offered several short snappy songs a la cabaret. The "Look What Your Boy Got in France" and "When He Gazed at Her Beautiful Eyes" songs went over very good, as there is just a little touch of suggestiveness to each one. The boys worked fast and gained the hit of the bill.

Little Lord Roberts and company in "Toyland," an offering that has been seen many times in various theatres, were next. The company consists of an ordinary sized man made up as Santa Claus in a toy room. He sings a song appertaining to the various toys he has to give to the children until he gets near the bottom of the bag, when he picks the little doll out. In this, Little Lord Roberts makes his appearance as a beautiful doll, and sings and dances a very neat number. This is followed by many changes with a song and dance for every change. Roberts being a small size Lilliputian, makes a splendid appearance and wears some beautiful gowns.

McCormack and Irving. The Lady opens with a song, and is interrupted by the male member. There is considerable rapid fire comedy talk, followed by a pleasant love song and neat dance, more comedy talk by the man and a song about him wanting to be in the harem in place of the Sultan. It was evident that the imagination of the audience put the song over for a good laugh and rounds of applause. The lady followed with a pretty ballad in a clear voice, and both joined in a jazz number for their finish. The act in general went very well.

Four Jacks and a Queen, open with special drop of an exterior of a cabaret with a transparent view of the interior. The four men are sitting at a table in evening dress, apparently drinking. The lady makes her appearance on the cabaret platform and sings, the boys acting like they usually do in a cabaret when they are partly under the influence of something. The men leave the place and sing "We Won't Go Home Until Morning" and "How Dry I Am." The lady cabaret entertainer then comes out and the men sing, introducing themselves to the lady. She joins them, they then go to an apartment where they indulge in more songs.

H. F. R.

VAUDEVILLE REVIEWS

(Continued from page 9)

METROPOLITAN (Last Half)

This theatre, undoubtedly, the largest of the Loew houses, has only one disadvantage. It's so big that it is difficult to hear everything that is being said.

Following the overture, the show was opened by the Harlequin Trio, two men and a woman, who sang and danced fifteen minutes to rather good advantage. The men, dressed as bellboys, or ushers, come down the aisle singing some sort of a number. They then go into a dance in which they are joined by the girl. A number of solo dances and songs follow and they close with a triple dance. They scored a fair sized hit. The Exposition Jubilee Four, colored singers, came second. These boys possess good voices and harmonized beautifully. One of the men does comedy and the others straight. They opened with a Dixie number and followed with "Down Yonder in the Corn Field." An imitation of a steam callopo was received with a vociferous outburst of applause and they had to repeat it. They followed with a popular number and were forced to take several encores. For the first they sang a Dixie song and followed with an imitation of the Feline Glee Club. They might have kept on answering encores all night if they'd had them.

Armstrong and Smith followed in a comedy two-act called "The \$10,000 Ankle." The characters are a chauffeur and a housemaid. The maid takes the chauffeur to be a millionaire and tries to get some money out of him for an alleged accident. She impersonates a French dancer. He finally gives her a blank check for the amount required and goes out of the room. She starts dancing around and he sees her. He calls her bluff and makes her confess. He then tells her that he is only a chauffeur. An imitation of Eddie Foy is worked into the act by the man. They scored a large hit.

Langdon and Smith, two men in a singing and piano act, followed. They tried hard to get laughs, and succeeded, in a measure. Their singing won them a hand and they had to give two encores. The comedy attempts of the would-be comedian of this act need some new material.

Resista closed the vaudeville part with an exhibition of her ability to add dead weight. The act got many laughs, supplied mostly by the "plant" the act carries. The people stayed to see her act and, apparently, liked it, for it was received with favor. "False Gods" was the feature. S. K.

FIFTH AVE. (Last Half)

The Brightons, in their artistic ragpickling act, opened the show and pleased a well-filled house with their pictures. They worked quickly and every one of their pictures was perfect. They scored a hit.

Australian Stanley soon had the folks laughing at his refined "drunk." His efforts to talk highbrow language were most laughable and the way he mixed things up showed that at one time he must have been a good drink mixer. The fall from the piano was a scream. His yodelling bit was appreciated. He declined an encore.

Luba Meroff and company followed with a singing and dancing act. They opened with a medley of Dixie numbers and followed with different versions of one of the latest popular numbers. A solo solo by the male assistant followed, after which Luba sang another number. A solo hock dance by the man and a Russian song and dance by the three of them, in appropriate costumes, closed the act to a hit.

Hampton and Blake got a few laughs out of their act. The woman works from a box, ridiculing the man on the stage, who, apparently, is much upset upon her entrance. Crossfire between them follows and he invites her to come on the stage. She does so, and they then kid around a bit, closing with a semi-patriotic song.

Walter Brower just walked on, talked, and then walked off again to a hit. This lad has a personality that is worth \$1,000,000. He has a rather antiquated monologue, but that didn't matter. The audience listened and laughed, anyway. He scored heavily.

James C. Morton and his family fooled, sang and danced themselves into a big hit. Morton is a rough and tumble nut comedian and his antics would make the dead sit up and laugh. The family rendered capable assistance, but, just the same, Morton is the act. He was forced to take two encores and had to beg off with a speech.

Lillian Fitzgerald had it rather hard for a minute or two, following Morton, but she didn't care, and soon had the audience laughing at her antics. She had to take an encore and declined a second one.

Paul Daly and company, in a dancing divertissement closed the vaudeville and, for a further review, see "New Acts."

A comedy and feature closed the show. S. K.

KEENEY'S (Last Half)

Jessie Reid opened the show with a comedy singing act that was well received. She not only has a pleasant voice and a likable personality, but her numbers are selected with care. She had to take an encore and several bows.

Knight and Sawtelle, male and female nuts, came next. They evidently have made a study of the actions of certain kinds of lunatics, and their movements caused much laughter. They scored big and had to answer an encore.

The Runaway Four, acrobatic, singing comedians, were third. These fellows started off by singing a medley of parodies on popular songs and followed with some attempts at dialect comedy which were just a trifle weak. Next came two vocal solos, after which there was some ensemble singing. An acrobatic dance by two of the members followed. Then came an attempt at travesty, after which the scene changed from one to four and they went through a routine of acrobatic stunts that sent them away to a hit. They need better comedy material.

The Hearst-Pathe news and a new Senett Comedy split the bill.

The vaudeville was resumed by the International Trio, composed of Jan Rubini, a violinist, his wife, Dane D'Aubrey, and a male accompanist on the piano. The act opens with a song by the lady, in French and is followed by a violin solo, after which comes a comedy number in which she expresses her longing for more than a little love. A French song is her next, after which Rubini played another violin solo. She then sang a special number, during which she distributed cigarettes among the audience. They closed with a violin selection to which she played the accompaniment. They scored heavily.

Mayo and Irwin, in some Jewish dialect comedy, followed them. They have some funny talk which they handle in a laughable manner and their classic dance burlesque won many laughs. They made a hit.

Charles Abearn and his troupe offered "A Cabaret on Wheels," and held them in nicely. Abearn has injected several new bits and changed the act a good deal, besides acquiring some new scenery. The act got by through the efforts of Abearn and nothing else.

"The Lady from Red Butte," with Dorothy Dalton, was the feature. S. K.

CITY (Last Half)

The Five Petrovas, in a gymnastic and posing act, opened the show. They did some aerial work that won them credit. They were well liked in the opening position.

Mabel Arbuckle is a dainty little miss who possesses a pleasing voice which she uses to good advantage in her cycle of songs. She has a pleasing personality and won a good sized hit, for she sang in a way that was bound to get over.

Keeler and Nelson need some new comedy material, as most of the gags they use are time worn and weather beaten. The "I'll be cross" number by the man, should be eliminated. As comedy, it is extremely tragic. Some new, snappy material, would not do them any harm.

Sailor Reilly was at one time a real good singing comedian, but now, alas and alack, is no more than ordinary. His voice is not as good as it was. Still, the folks just kind of liked him and he was let off easy. He doesn't need the kit bag when he walks on. His last number sent him over stronger than the rest.

Dunham and O'Malley kidded and sang themselves into a good sized hit. They have fairly good voices and likable personalities, to which is added some really good comedy material. The last number, a song in which one sings rag and the other classical music sent them over big. They declined an encore.

Burns and Kissen, those old time Fox favorites, don't seem to lose out with their audience, no matter how many times they may appear at a house. They sang and fooled their way for a hit without the least apparent effort. They have added one or two new bits to their act since last seen by the reviewer. They had to take two encores, declining more.

The Gypsy Dancers, two men and a woman, closed the show with an excellent exhibition of the wild and free dancing of the Cossack. They scored a large hit and deserved to, for they worked very hard and danced well. They were neatly and appropriately costumed, and their dances well staged.

"Better Times," was the feature. S. K.

REGENCY (Last Half)

This being the last week of the season at this house, which will not reopen again until next September, the Moss office sent up a bevy of performers whose efforts were, for the most part, meritorious.

Donna Mentrain, with stunning costumes and a choice variety of bonnets, offered a repertoire of specially written songs. These she sang prettily. And while the applause received at the finish wasn't on a par with the kind heard at political conventions, it was the kind that was obviously appreciative.

Pease and Dawson, one a jaunty miss who knows how to disport herself entertainingly, and her partner, a young fellow who is no whit less an entertainer, pleased the audience immensely with the comedy songs and talk they offered. Both can sing, both can dance and at least one of them is a girl who knows how to be funny.

Clark and Francis' playlet has no title. Just the same, it's about a fellow who's awaiting the girl of his rich father's choice. The son has never seen the girl whose arrival he's expecting, so, naturally, when she blows in, he mistakes her for the show girl he's invited to dine with him at his last dinner as a bachelor. They marry in the end, supposedly.

Smith and Baker, the former being Willie Smith, who sings in falsetto tones at unexpected moments, and the latter a dainty miss who accompanied her partner at the piano, proved to be the hit of the bill. Thereby hangs a tale. (See "New Acts.")

Joe Towle, erstwhile soldier in the country's service and more recently one of the principal players in the soldier show headed by Frank Tinney, worked his way through an offering that has to do with a piano and beer keg with the assistance of a couple of stage hands. The said Towle is an easy sort of comedian, whose comedy can be relied upon to tickle the risibilities of almost any audience, especially the kind that patronizes small-time houses. At this house he had 'em gurgling with glee.

The Musical Kilties are four in number and, two being women, the remaining two are quite naturally men. The quartette is garbed alike in Scotch plaid kilts, which, externally, at least, gives them an appearance of sex equality. The musical instruments they use are a piano, bagpipe and, chiefly, various brasses. They sing too, do the men, and in the main the act was suitable for the final spot it occupied.

M. L. A.

EIGHTY-FIRST STREET (Last Half)

The show was way off with respect to quality, for it had five acts which not only were devoid of comedy element, but were all of a similar type. The opening and closing acts were of the same style and the injection of Smith and Kaufman, with their comedy talk, into the next to closing spot, was hardly sufficient to overcome the lack of humor in the rest of the show, which was composed of singing and dancing throughout.

Gladys Miller and William E. Cook opened with "Songs and Dances." Their routine held little variation and neither of them possess sufficient of a singing voice to carry any of their numbers over on their merit. The use of the piano in the second number is uncalled for and is just an excuse for presenting the act in three, which the turn does not deserve. It is just a typical small time opening act and, were it not for the dancing of the woman, could hardly get by in that field.

May Gardner, a singing comedienne reviewed under "New Acts," was in the second spot, and Hamlin and Mack, in the next position, are also reviewed in the "New Acts" section.

Smith and Kaufman presented their "Midnight Occurrence" in the spot following the Topical Review. There is no doubt but that these boys can put over their singing numbers. But, when it comes to the comedy element of the turn, it is another matter. Their material appears to be poorly selected and, in some instances, is very inconsistent. The comedian using the Bill Gray gags about "telling a story when it is time to buy a drink," does not make his point very clear. The use of the stage hand with the milk bit should be eliminated, as there is not a laugh to be obtained through this bit. These boys are capable of handling a good routine of talk, and there is no reason why they should show a laxity in getting it, as they have big time qualifications and are doing themselves an injustice by sticking to this routine. Their song numbers all made a big hit.

Jack Patton and Loretta Marks in "Just Class" were a very capable closing act. It might be suggested that in the billing, the line "Sergeant Patton served in the United States Army and has been honorably discharged," be eliminated and something with respect to the act be used instead. There are a host of vaudeville performers who have served in the Army and a number of them have even been cited, and no mention has been made of this fact in their billing. This act is not one of the sympathy kind and can easily get over on its merits without bringing this fact to the attention of the audience.

A. U.

VAUDEVILLE

MAGGIE LE CLAIR AND CO.

Theatre—Proctor's Mt. Vernon.
Style—Sketch.
Time—Eighteen minutes.
Setting—Full stage (special).

Maggie Le Clair, assisted by a pretty young lady and a young man, is offering a pleasing comedy sketch that will "make" the better houses.

Miss Le Clair plays the role of an Irish family servant who has the privilege of doing and saying what she pleases whenever she pleases. The girl who assists her takes the part of a girl who has just secured a divorce from her husband because of some letters she has found in his pockets. She now regrets the step she hastily took and bewails her misfortune.

Maggie is constantly putting in comedy by her remarks to her and gets a good deal of laughter. The climax of the comedy comes when a gasoline stove is supposed to have exploded in the kitchen and Maggie, or, rather, Camille, as the girl calls her, enters all blackened up.

While the girl is alone in the room, her former husband returns. They argue about which one shall stay in the house. Finally, the girl decides to go, but Maggie refuses to budge. She calls them both names and they stand up for each other. At last, she mentions the letters which were the cause of the divorce and it is explained they were written by the husband to his wife before they were married and he did not send them because they were too "mushy." They make up and Maggie goes to bed.

While the plot is ordinary the acting of Miss Le Clair and the other two, makes it an entertaining skit.

G. J. H.

PAGI DALE AND CO.

Theatre—Fifth Avenue.
Style—Dancing.
Time—Eighteen minutes.
Setting—Special. Four.

Pagi Dale is a comely, graceful miss with a rather appealing personality who is bound to get along in vaudeville. She has a neatly arranged trespichorean offering that is worthy of a better position than closing.

She opens with an introductory song and follows with a well executed dance. She is then joined by her partner, who dances a sort of waltz specialty with her. While she is making a change of costume, he recites a three stanza poem in which he tells the audience that a woman is what we make her. Miss Dale and he then illustrate this with a well arranged, dramatic dance number, in which the change from good to bad under man's influence, is graphically depicted. The man with the act is not only a good dancer, but somewhat of an elocutionist besides.

Pagi Dale ought to be able to get along nicely anywhere.

S. K.

"LES GINES"

Theatre—Eighty-first St.
Style—Gymnastic.
Time—Fifteen minutes.
Setting—Full Special.

This act carries three women, one of them acting as a sort of property mistress. The other two go through a routine of standard gymnastic stunts. The act is elaborately costumed and set, but outside of that, there is nothing very new in it. It is styled an European novelty. As a rule the stunts the women do, are done by men, once in a while we see a woman performing them. Hence, the novelty. The act should find no trouble getting work on the small time, for it is the kind of an opening or closing act they like there.

S. K.

NEW ACTS AND REAPPEARANCES

(Continued on page 12)

MAY GARDNER

Theatre—Eighty-first St.
Style—Singing Comedienne.
Time—Twelve minutes.
Setting—In one.

The lady is all that she pretends to be. She has a good sense of humor and, in the portrayal of her various characters, gives a rendition which is not overdone in the least and leaves a desire on the part of the audience to see more of her work.

Still, Miss Gardner has some faults which an observant one might bring to her attention. One of the most important is lack of showmanship, with respect to the "Yiddish" element in her numerous singing numbers. This so-called "by-play" or use of lines in song, may be all right in houses which are catering to the patronage of people who are familiar with these sayings. But, in houses like the Eighty-first Street, and a majority of the big time houses the alleged comedy effect is lost through the ignorance on the part of the audience of the meaning of the lines.

In her piano impressions also she might tone down a bit her portrayal of the "Eccentric Pianist," as this seems to be just a bit off in one sense or another through the manner in which she uses her hands and arms. And she might even curb the use of her head swinging stunts a bit also.

All in all, she has a very pleasing turn and it is more than likely it will be kept going in a good spot on the regular bills.

A. U.

WALLACE GALVIN

Theatre—Eighty-first St.
Style—Magic.
Time—Eighteen minutes.
Setting—In one.

Galvin calls his act "Eggstraordinary" and his last trick makes it just that. He goes through a routine of sleight of hand deceptions that have been seen before with the exception, possibly, of the egg and ring stunts.

Galvin has six steel rings that he passes out to the audience for examination. To all appearances, the rings are whole steel rings without any splits or cuts. Yet he joins them together at will and just with a twist of the hand, too.

The egg trick calls for an assistant, preferably a small boy out of the audience. He produces a number of eggs out of an empty derby hat, and fills the little fellow's arm full of them. He lets several of the eggs drop to prove that they are genuine and by the resulting odor, they are not only genuine, but antique. However, it's a good trick and act, which should please everybody, especially patrons of this house.

S. K.

HAMLIN AND MACK

Theatre—Eighty-first St.
Style—Singing and Dancing.
Time—Thirteen minutes.
Setting—Full Stage (Special).

"Two Records in Cretonne" is the title of this offering, which, in the opening, is similar to the Bardo and Clark turn. However, it is a novelty and the couple which presents it do it in such a neat and pleasing fashion that one would hardly realize that it was very similar to the other. The songs used by the couple are all well selected and rendered and their trespichorean efforts are also of a high calibre. The members of the team have personality which goes a great ways toward making the turn a most pleasing one. It is a splendid offering for the number two position in the better class of three-day houses.

A. U.

DUFFY AND CALDWELL

Theatre—Greenpoint.
Style—Comedy act.
Time—Twenty minutes.
Setting—Special drop.

This drop is so arranged that when the stage is dark two lights back of the drop give it the appearance of two telephone booths. A conversation then occurs between a man and girl whose wires are crossed. They make a date and go out to keep it. When they meet there are some remarks passed anent the expectations and actual appearance of each other. The girl then goes out to make a change of costume and the man confides in the audience that he is a lingerie salesman.

Enter the girl, who sees a pair of silk stockings in his hand and wants them. She gets them. He shows her a night dress and she wants that, too. Some talk of the usual boy and girl type follows, after which they sang a comedy wedding song, which closes the turn.

The act is rather spicy and fast. The people are clever and make the most of their opportunities. They both make a neat, classy appearance and are possessed of a liberal amount of good looks. A standard act of the type.

S. K.

JAS. C. MORTON AND CO.

Theatre—Audobon.
Style—Comedy skit.
Time—Sixteen minutes.
Setting—Full stage.

James C. Morton has added his family, consisting of wife, daughter and son, and a lot of "nut comedy," to his act.

He and his wife start the offering with an argument, of which nothing can be understood, but which serves its purpose as comedy. Finally, they go into some clever patter which contains a lot of veterans but gets over because of the delivery.

The girl and the boy then do a song and dance, and although neither possesses a good voice, they step well enough to get them over. Morton covers the singing with comedy remarks. He also does his dance which, considering his proportions, is very good. A bulesque drama with his wife is also in the routine amidst a lot of other comedy. They close in one with a funeral over the remains of a keg. The offering will go well.

G. J. H.

GILMORE AND CASTLE

Theatre—Keeney's, Brooklyn.
Style—Blackface comedians.
Time—Eighteen minutes.
Setting—In one.

Gilmore and Castle are two boys who have a blackface comedy in which there is mingled something very old, something a little new, and something rather vulgar.

It is not at all necessary to introduce any risqué gags to get laughs. The boys are clever, have a fair amount of personality and dance rather well. Their gags are put over nicely, but some of them, as we have said, could be done without. The taller of the two is the comedian of the act, and he does very well with his material. Their dancing consists of a variation of steps performed first by one then the other, and the act closed with a double dance number. The act could stand polishing and then it would be easy to find lots of work, for it could take rank with any blackface act on the small time.

S. K.

ELSIE WHITE

Theatre—Fifth Avenue.
Style—Character songs.
Time—Thirteen minutes.
Setting—In one (special).

Miss White is appearing in a group of character songs, billing her act as "Creating Song Ideas." She is accompanied at the piano by Abe Franklin.

The act is evidently intended for the big time houses, but falls far short. In the first place, Miss White assumes the responsibility for creating song ideas. If the songs used are examples of her creation the idea of them all is mighty old and she should stop right there.

Her opening is a song which, at the finish, devolves into disclosing the fact that she is Elsie White. The lyrics of this number are very poor. Then, again, her voice at the Fifth Avenue when she rendered this number was hardly audible half way back, although it strengthened in subsequent numbers.

Her second number was a negro dialect one and her effort at comedy was a mighty painful one, as it appeared to bore the audience as much as it pained her to present it. She lacks personality in presenting character numbers, as is divulged in her Irish portrayal, which was very much overdone and caused the audience to sit back and wait for its end.

The last number was a Jewish character song of a man who went across, became enamored of the French mademoiselles and does not appreciate the American girls as he should. The lyrics here again are very poor, and it might be a good thing to eliminate altogether the line where she says he is a "Galitzenar." This line may sound funny to some who understand its meaning, but the greater part of the audience in this house did not and several of them construed its meaning as being distasteful.

Should Miss White desire to have a big time offering it would be advisable to get a new line of material and also properly costume the act, for its present dressing is far below the standard expected in the better class houses.

A. U.

DAWSON SISTERS & STERN

Theatre—Regent.
Style—Piano, singing, dancing.
Time—Fourteen minutes.
Setting—Full stage.

This act was formerly billed as De Wolf and the Dawson Sisters, but has now been changed to the extent that the name of Jack Stern is in the place of De Wolf.

The opening number, sung by Jack Stern, who accompanies himself at the piano, serves as a song of introduction. Then appear the girls, prettily costumed, who sing and dance through another number. Thus the offering continues, Jack Stern singing and playing at the piano, the girls appearing and reappearing intermittently to sing and dance. The songs in the act were composed by Stern, who was a composer before he became a vaudevillian.

The girls are pretty to look at, sing sweetly and go through their dancing numbers neatly. And what Jack Stern lacks in vocal ability he makes up for by his piano playing. For his fingers are nimble, his touch is light and his rhythms are perfect; a combination of qualities which stamps him as a good musician.

For the rest, he should worry about his (the girls included) grammar. Just because the act is entitled "Who Do You Love?" the "who" in this case standing for whom, is no indication that the act isn't classy, for it is.

M. L. A.

VAUDEVILLE

DUFFY AND CALDWELL

Theatre—Proctor's 23rd St.
Style—Comedy skit.
Time—Fourteen minutes.
Setting—In one, special.

"On the Corner" is the title of the turn presented by this couple. It opens with the stage dark and a man's voice being heard from behind a transparent curtain asking for a phone number. The wires get crossed and the woman, who is in a booth on the other side of the stage, gets into conversation with him. The lights then go up and the couple carry on a dialogue which finally terminates when a date is made. The couple then appear in front of the drop and a lot of of dialogue ensues which is interrupted in two spots by singing numbers.

The turn is somewhat inconsistent in construction and this feature is quite noticeable in two spots. One is where the couple have just met and are talking about eating, when the woman, after a pause, says "What will we do now." The second inconsistent part of the turn is when the woman leaves the stage to allow the man to sing a comedy song and returns at the end attired in another costume.

There is no talk of any kind in the turn which would give a valid or even vague reason why the change should be made and, especially for an exterior scene, from street to a gown intended for a drawing room. These features are very noticeable, as are the endeavors of the man to inject a few uncalled for remarks into his description of wearing apparel. If the turn is fixed up so as to make it consistent and the "risque" situations and talk are eliminated, the act will make an acceptable family theatre offering.

A. U.

WAIMAN

Theatre—Proctor's 58th St.
Style—Violin.
Time—Twelve minutes.
Setting—In one.

Waiman is a neat appearing young fellow who plays the violin well, but lacks the quality of material which he showed he is capable of handling.

He opens his act with a medley of classical numbers and then rendered the "Glowworm." He followed this with an oriental number and closed with a ballad, using the mute.

Waiman, at present, will do for the small time only. But, with more material to his offering, he could make the better houses easily. He plays with a mannerism of his own that could be taken advantage of for comedy bits. He has the personality and the ability. It is up to him to get the material.

G. J. H.

DAVIS AND RICH

Theatre—Audobon.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Rich assists Miss Davis at the piano and starts the act with a bit from a jazz song. Miss Davis opens with a song about the act and then offers a "Dixie" number.

An "Irish-Frenchie" number followed and a solo by Rich was rendered in good style. Miss Davis does a song of the "Blues" type and after another number, took an encore, when reviewed.

Miss Davis is an attractive girl who sings well and knows the value of delivery. Rich assists capably on the ivories and as a team, they size up excellently. They should find no difficulty in an early spot on the big time.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued from page 11)

SMITH AND BAKER

Theatre—Regent.
Style—Piano and songs.
Time—Sixteen minutes.
Setting—In one.

It isn't so much what this pair did at this house that stamps them as good entertainers; it's their potential capabilities as performers, easily discernible in their present offering.

Miss Baker looks scarcely older than the number of minutes, above mentioned, that the act consumed. She's pretty and likable and oh, how she can play the piano! She tickled the ivories rhythmically, softly, tunelessly and, withal, alluringly. Not often is such a pianiste heard on the vaudeville stage. The tunes she played were of the syncopated variety.

After singing the opening number from the wings in a rather rasping falsetto voice, the while being accompanied by his partner at the piano, Smith stepped forth with "lights up" and bowed his acknowledgment of the surprise his sex, seemingly, had aroused. From then on he continued singing songs in his natural tone of voice, using the popular tunes of his choice very well, except that, at times, he appeared to be too anxious to get over. The "Alcoholic Blues" number he rendered exceptionally well. Toward the end he sang a ballad and marred its rendition by again lapsing into the falsetto. This sort of singing is bad for a man, especially if he be young, good looking and an otherwise capable singer, all of which Smith is.

But his partner not only plays the piano well but she also sings, wears two different frocks that are altogether charming, and writes both words and lyrics of ballads, one of which "I'll Marry the Girl of My Dreams." Smith announced as being hers and sang as a third encore number.

A few changes here and there in the act and Smith and Baker will be ready to fill engagements in the better class of houses—that is, if some producer doesn't grab the little lady away from the act and place her in a musical show.

M. L. A.

EDWARDS, MAXWELL & CO.

Theatre—Greenpoint.
Style—Dancing.
Time—Twenty-five minutes.
Setting—Special. Four.

The woman who owns this act and who is the main performer in it, has recently lost her husband partner. In order to finish the bookings they had contracted, she has taken on a new partner, and is trying to make a dancer out of him. It is a commendable effort, but doomed to failure. She should get a real good dancer and one who is about a head taller than herself. Should she be able to do this, we would then suggest a revision in her numbers. There is no doubt of her talent, but the heinous mistakes and outstanding incompetency of her partner as a dancer, sets all her efforts at naught.

A frank criticism of this act would call it the poorest, rankest one we have ever seen. The man should be doing anything but dancing. Whoever told him he could dance should be arrested.

As for the girl, we have already spoken of her. There is a toe dance which helps considerably to cover up some of the errors. But it's of no use. In two of the three numbers, the man let the girl fall, the last time in a fair way to break her neck. The setting is elaborate, the music charming, but the man won't do. As it stands at present, the act will get nothing but condemnation.

S. K.

BOLLINGER AND REYNOLDS

Theatre—Proctor's Mt. Vernon.
Style—Rope and slack-wire.
Time—Fourteen minutes.
Setting—In three.

Bollinger used the same apparatus in a single act, in which he appeared recently. Miss Reynolds, his wife, and their little daughter of about six year, are now with him. Miss Reynolds assists with the apparatus and does one or two stunts on the slack-wire. The little girl, whose specialties will be mentioned further down, stopped the show after taking three encores at this house when reviewed.

Bollinger is still working in his tramp make-up and does his usual routine of thrilling falls, bouncing and somersaults, on an elastic rope. His feats are out of the ordinary and will bring laughs and applause from any audience.

At the end of the act, the drop in one was let down and the little girl came out, to the surprise of the house. She offered a "Dixie" number and it went over with such excellent delivery that a good many of our women singles who do jazz numbers, should watch her. She was called back for an encore and rendered a "Frenchie" number.

Later she was called back and offered a "hoola-hoola" bit in which she rolled her eyes and danced to the delight of the audience. This number stopped the show and the child made a pretty speech of thanks. The acrobatics in the act are sufficient to land the act on the big time and the child is an added asset. If she is allowed on the stage in the city, she will be a riot.

G. J. H.

WALSH AND BENTLEY

Theatre—Greenpoint.
Style—Strong man act.
Time—Fifteen minutes.
Setting—In one.

The men in this act are of different heights, the small man being about five feet eight, and the other easily six feet and something besides. The tall fellow is also the strong man, naturally enough, and the way he tosses the little one about and catches him, not only is laughable, but also remarkable. The smaller man is dressed in a bell hop's uniform and the other in semi-evening dress, with a smoking jacket replacing the tuxedo.

There is a line of cross-fire that they keep going all the time they are working which helps nicely. The act should find plenty of work anywhere, for it is an opening act which is sure to create interest and hold the attention of an audience. One thing these folks possess which is unusual in turns of the kind and that is real engaging personalities.

S. K.

Mlle. LINGARD

Theatre—Greenpoint.
Style—Posing act.
Time—Twelve minutes.
Setting—Special.

Mlle. Lingard is offering a posing act that is not in any way unusual, although it measures up to most posing acts on the boards today.

The setting is arranged to represent a picture frame, with a posing stand back of the drop. Mlle. Lingard has a form that is good to look at and she poses so as to show it to the best advantage.

The coloring of the act is very pretty and the poses well arranged. They are appropriately named and run from the old masters to her own conceptions. She closes with a patriotic pose in which she represents the Statue of Liberty.

S. K.

JOHN DUNSMURE

Theatre—Royal.
Style—Singing Comedian.
Time—Fifteen minutes.
Setting—In one.

John Dunsmure has a deep, robust bass voice, which is adapted for the more rollicking kind of song that one would expect to hear from a Falstaff. When he attempts to use it for the rendition of novelty numbers he is putting it to unaccustomed use, for it does not fit. Dunsmure is clever and has a pleasing personality. His vaudeville vehicle, however, could stand quite a bit of repainting in the way of new material.

He opens with a number in which he bemoans the lack of good old Irish songs. His next is a drinking song for which his voice was admirably suited. A number dedicated to the 69th Regiment followed, and for an encore he uses a song about the kind of a girl he wants to marry. In between numbers he told a few stories that made the folks laugh, but which could stand replacing, nevertheless.

Dunsmure is, as we said, clever and popular enough to be a big hit on the big time. But his act, at present, appears to have been hastily thrown together to give him a chance at some vaudeville bookings.

S. K.

ELEANOR COCHRAN

Theatre—Proctor's, 23rd Street.
Style—Singing.
Time—Eleven minutes.
Setting—Music Room.

Miss Cochran, who has been singing with the Chicago Grand Opera Company, has again returned to vaudeville and is offering a high class singing cycle. Her routine is splendidly arranged and blended in such a manner as to give a satisfactory entertainment.

All of her three numbers are of the light operatic type such as are always a welcome addition to a vaudeville bill. Miss Cochran's accompanist is an accomplished pianist and, between her first and second numbers, renders a solo of the classical order which was well received.

It might be suggested that Miss Cochran, when playing the better class of houses, during her intermission between the first and second number, make a change of gown, as she possesses both charm and magnetism which would be greatly enhanced were there a change of costume.

A. U.

WALLICK HOTEL OWNER SUED

London I. Wallick, formerly one of the proprietors of the Hotel Wallick, Broadway and Forty-third street, is being sued for divorce. His wife claims that on the night of May 23rd he registered at the Hotel Navarre with a woman whose identity is unknown.

Henry Ward, assistant manager of the Hotel Navarre, testified to the truth of this statement, saying that he had known Wallick for many years.

Justice Gallaghan administered a rebuke to the attorneys of Mrs. Wallick for bringing the case to a Brooklyn court, when both parties live in Manhattan, in an effort to avoid publicity. Mrs. Wallick is seeking no alimony, as she had an agreement with her husband that in case of divorce he was to settle \$20,000 on her. Wallick will come from Alexandria Bay to testify in the case.

RUN DOWN ON BROADWAY

Caroline Ross, a dancer, appeared in the traffic court last week as complainant against Louis Lindenbaum, a chauffeur, who, she alleged, while driving a taxicab on Broadway at Forty-seventh street drove onto the sidewalk and run over her ankle. The accident took place on July 2nd and Miss Ross was confined to her bed for three weeks.

The chauffeur was fined \$50 by Magistrate Mancuso.

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan... President and Secretary
Frederick C. Muller... Treasurer

1604 Broadway, New York
Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR
Paul C. Schweinhart, Managing Editor

NEW YORK, JULY 30, 1919

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bldg.
HARRY F. ROSE, MANAGER.

San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to

THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

GEORGE H. PRIMROSE

George H. Primrose, for years the premier of negro minstrelsy, is dead. He has sung his last song, danced his last dance and cracked his last joke. He left a fortune in money and a wealth of good cheer, fun and joy.

The world needs its jokers and fun-makers just as much as it needs its sages and serious preachers. Life would be almost unendurable without the song which touches the heart, the joke which makes a laugh, the dance which wins applause.

Negro minstrelsy is an American institution and deservedly popular. The heart of America is light, buoyant and hopeful. Americans love to laugh; they enjoy a good story, and are uplifted by sentimental music and enthused by the rhythm of the clog dance. It may not be aesthetic or truly artistic, but it is life-giving.

It is not very easy for one to be an entertainer with song and dance. That requires genius and skill. There is so much tragedy in life that people long for amusement. Negro minstrelsy has always offered it with success.

When the story of America's social and domestic life is faithfully told, when the influences which have worked to build what we call our present civilization are recorded, negro minstrelsy will occupy a not inconspicuous place, and the name of George H. Primrose will ever be remembered. He made the people laugh—made them happy.

TWENTY-FIVE YEARS AGO

Happy John Ward and Harry Vokes were starring in "A Run on the Bank."

Kara was engaged with John D. Hopkins' Transoceanics.

J. Austin Tynes was the manager of Keith's Union Square Theatre.

Klaw and Erlanger routed "The Country Circus," "The Old Homestead," Rose Coghlan; Frederick Warde, Roland Reed, Effie Ellsler, "A Trip to Chinatown" and "White Slave."

Troja, Josephine Sabel, Louise Royce, the De Forests, Caicedo, Bunth and Rudd, Marlo and Dunham, Richard Pitrot and McAvoy and May appear at Koster and Bial's, New York.

Answers to Queries

W. S.—We never attempt to reply to legal questions. Consult a lawyer.

W. D.—Emma Abbot appeared in Denver during 1884. Yes. One week.

G. J.—"Diamond Jim" Brady was not a theatrical man. Yes.

M. F.—Howley, Haviland and Dresser were among the best known of their day.

Y. R. S.—The Frohman's have been managers for two generations. They have been very successful.

D. H.—Yes, Abe Thalheimer is one of the first agents to book through the Loew offices.

F. D.—Perhaps Roehm and Richards, Strand Theatre building, will be able to help you.

R. T.—See Sam Scribner, Columbia Theatre building. He is in charge of such matters.

D. C. M.—The N. V. A. undoubtedly has a list of their names. Yes, you can see him at their clubhouse.

W. G. S.—He is in vaudeville. Yes, he claims to be the oldest and best of them all. Undoubtedly so.

W. P.—Trixie Raymond was one of the principal dancers at the Winter Garden show then.

R. S. G.—In a case like yours, it is best to take warning and not be caught again. No, we could not help you in the least.

O. P. L.—Frisco became known to New York as a "Follies" feature. All performers who originate have imitators.

E. D.—Ben Kahn operates the Union Square Theatre. Fourteenth street is the home of many theatres. It was many years ago.

R. T.—The Rialto occupies the site of Hammerstein's Victoria. Yes, at one time it was the home of the world's best vaudeville. The Palace ranks first now.

F. J.—It is nothing unusual for a champion to go into vaudeville. They all have done it. Some of them have adopted the stage permanently.

E. R. D.—Lew Dockstader was the partner of George Primrose in that venture. It proved very successful. "Jim" Decker was manager.

R. O.—Frank Wilson, to whom you refer, did lose his voice, but recovered it again. He was appearing in "Falka." Yes, the date is correct.

IOWAN.—Yes, Fay Templeton appeared in your home State many years ago, in comic opera. One of her plays was "Cupid and Cupidity."

E. K. L.—Your questions have been answered in a personal letter. They were too numerous and lengthy for answers in this column. Yes, we have.

E. S. W.—About twelve years ago. We never answer such questions. He is appearing at the Palace this week, go and see him yourself.

D. H. V.—Caruso is generally acknowledged as the greatest of living tenors in opera. Recently many contenders have claimed the title. We can't say whether he will or not.

O. B.—Trixie Friganza has appeared in burlesque, vaudeville and musical comedy. We cannot tell you that. Last season she was in "Canary Cottage." Yes, of course, she is.

"A VOICE IN THE DARK" WILL PLAY FOR SOME TIME ON BROADWAY

"A VOICE IN THE DARK."—A melodrama in prologue and three acts by Ralph E. Dyar. Presented at the Republic Theatre, Monday evening, July 28, 1919, by A. H. Woods.

CAST.

Miss Gridley.....Doris Kelly
Sam Cloyd.....Frank Monroe
Robert Farrel.....W. L. Thorne
Harlan Day.....William Boyd
Tom Hemmingway.....Stewart E. Wilson
Adele Warren.....Georgia Lee Hall
Blanche Warren.....Olive Wyndham
Mrs. Maria Lydia.....Florine Arnold
Amelia Ellingham.....Arleen Hackett
Miss Meredith.....Harriet Ross
Hugh Sainsbury.....Richard Gordon
Madge Conroy.....Anne Sutherland
John Malone.....John Sharkey
Joe Crampton.....William B. Mack

As is usual in so-called murder plays, somebody has been killed. In "A Voice in the Dark" it's a young girl. Another girl is suspected of having committed the murder.

If the author had wanted to he could have had her clear herself in the first act. Maybe she did clear herself in the piece as originally written by Ralph E. Dyar. But, it seems that Willard Mack was called in by A. H. Woods to help put some of the ol' mel' in the drama. So we really have a story that has as much melo kick to it as any drama that has been produced in the last four weeks.

It's built along the same lines as "On Trial" was, is this play, the difference being that, whereas in the other play something happens and the characters tell about it in a court room, in "A Voice in the Dark" the characters talk about the murder in a lawyer's office. And as they tell about the things that happen the scenes shift to the ground of the actual happening and you see the thing happen. The principal witnesses are a blind man and a deaf woman. The testimony they offer to those investigating the crime is conflicting.

The deaf woman tells what she saw immediately before and after the shooting. The blind man has overheard a conversation in a railroad station. The testimony of the blind man implicates one person and the testimony of the deaf woman tends to implicate Blanche Warren, the heroine, well played by Olive Wyndham.

Sometimes the plot becomes a bit confusing, but, nevertheless, this play has that about it which makes the audience take a deep interest throughout in everything that is said and done on the stage. Everybody wants to solve the mystery, and when it is finally solved in the last act the I-told-you-sos among the audience didn't predominate.

Most of the situations are intensely dramatic and capably handled by the players. The chief fault with the plot is that, at times, the situations appear artificial. Still, this play, which is described as a "melodramatic novelty," is all of that and more, and is one, in fact, that will easily please the average audience that comes to witness it.

Florine Arnold, as the deaf woman, played the difficult part assigned to her in an energetic fashion that made the character seem real. William B. Mack, as the blind man, handled his part in a like capable manner. William Boyd as the hero, Stewart E. Wilson as Tom Hemmingway, Frank Monroe as a detective, and Anne Sutherland as the keeper of a road-house, all played in a manner that made their acting stand out above the others.

W. H. Gilmore deserves credit for the excellent way in which he has staged the piece.

That "A Voice in the Dark" will be seen and listened to for some time to come is a prediction that the play really warrants.

"TEA FOR THREE" OPENS IN FRISCO

SAN FRANCISCO, Cal., July 28.—"Tea for Three," with Elsa Ryan, Arthur Byron and Frederick Perry in the leads, began its engagement here last Saturday.

Rialto Rattles

IT'S AFFECTING HIM

Vernon Steele says that the recent rains made him feel rusty.

ANSWERS TO QUERIES

No. Mark Linder is not the father of Jack Linder. He's in the family though.

NOTED LIGHTS

Frank Tinney.
Sky—Arc—Electric—Gas.

PUT THIS IN YOUR ACT

Jim Thornton, when asked the other day what 1919, A. D., meant, replied, "After the country went dry."

NOT ALONE

"King wants more money"—News item in theatrical paper. That's nothing. There's many a king who wants a job.

VETERANS NO. 34862

"What can you sing?"
"I can sing 20,000 miles away."
"That's hardly far enough—away."

QUIEN SABE?

Allen Spencer Tenney says that the high cost of living has made umbrellas go up. We always thought it was the rain.

OUR OWN PLAYS

"A Voice in the Dark"—Scene, agent's office. Time, very late. Reason, private. "The Voice": "Well, do you folks ever go home?"

FAMOUS OPENINGS

"The Greenwich Village Follies"—Postponed.

Appendicitis—Prolonged.
A Bottle of Three Star—Eradicated.

OUR OWN LIMERICKS

There was once a man named Walter
Who tried vaudeville to alter,
He tried to produce,
Said what's the use,
And hanged himself with a halter.

THINGS WORTH HAVING

Hazel Boyne's personality.
Felix Adler's jingles.
Jack Duffy's wiggle.
Lew Pollack's fingers.
Edna Goodrich's costumes.

REAL PUNISHMENT

While everybody is sending plans for the Kaiser's punishment, we venture to suggest this: Tie him in the same room with Corse Peyton and ask Corse who is the greatest stock actor alive. We guarantee entire satisfaction.

MOVIE SCENARIO NO. 2

Reel 2—Screen publication interviewer to lately discovered star—"And we would like to publish a story of your life with several pictures of yourself."

Screen Star—"To tell you the truth, I was a shop girl up until three months ago, when I got fired and thought I would go into the movies. I tried to get work as an extra and some boob fell in love with me. He got me a job and the boss of the firm made me a star because he liked my looks. I don't know a thing about acting. I can't read or write, and I'm sick of all the leading men. I wish I was back in the factory. My real name is Maggie Donnelly. No, I never was in France. I never was outside of New York in my life."

S. P. R.—"This is too good to be true" (faints slowly away).

Close-up shows picture star taking gum from under new piano and placing it back in her mouth. Reviewer still in a faint.

FRANCES WHITE GOES FLYING

LONDON, Eng., July 26.—Julia Bruns, who takes the part of the vampire in "Business Before Pleasure," invited all American actresses in London to go for a flight with her. Frances White and Lee White accepted the invitation and went for a spin in her air-auto.

CHICAGO NEWS

MUSICIANS ASKING WAGE
INCREASE IN ALL HOUSES

Managers Counter by Offering Them Part of Their Demands and Matter is Expected to Be Threshed out and Settled This Week.

Local theatres, including all dramatic, musical comedy, vaudeville and motion picture houses, are being threatened with a strike of musicians.

The men have been restless for some time and trouble was not unexpected. Some time ago they made a demand for higher wages, and their officers opened negotiations with the theatre managers' organization, demanding that they be allowed an increase of 50 per cent. The managers, at first, declined to treat with them, but offered them an increase of 10

per cent. The managers declared, at that time, that the demands were unheard of and that they could not meet the demand, stating that it was impossible for them to go beyond the 10 per cent offered.

Final hopes of settling the situation, however, have not entirely disappeared. The managers have now announced that they are willing to treat with the men, and the latter went into immediate conference. It is hoped that, by the middle of the week, the entire matter will have been settled and trouble avoided.

WILLIAMS WANTS NEW TRIAL

Word has been received from Los Angeles, Calif., stating that Earl Williams, who recently lost a suit for \$50,000 heart balm brought against him by Roma Raymond, intends to ask for a new trial, alleging that the eight women and foreman acted under the influence of "passion and prejudice."

Miss Raymond was awarded the verdict on the evidence that she and Williams lived together as man and wife for four years and that during that time, he repeatedly promised to marry her, a promise which he failed to carry out. Instead, Miss Williams alleged that he married Miss Florine Walz, a New York heiress. Williams testified that he never promised to marry Miss Raymond, claiming that there were hundreds of cases like theirs.

SHERMAN SHOW UNDER CANVAS

CHICAGO, Ill., July 26.—In accordance with his usual custom, Robert Sherman has put his stock company under canvas, playing the small towns in northern Illinois that are not visited by traveling road shows and where their only amusement diet most of the year is the "movie." The company uses a big top with a seating capacity of some 1500 and moves by motor truck from town to town. This week the tent is pitched at St. Charles, Ill.

LOUISE MINK GOES IN

Louise Mink has succeeded Helen Bolton in Boyle Woolfolk's "Honeymoon Town," playing an engagement at the La Salle Opera House. Miss Bolton has been engaged for one of the principal roles in Cosmo Hamilton's "An Exchange of Wives," to be produced by Walter Hast early this season.

IN TROUBLE AGAIN

Mary MacLane, former movie actress and burlesque chorus girl, is again in the toils of the police department on a charge of having taken some gowns and, incidentally, failing to return them. The charges were filed against her by Mlle. Alla Ripley, modiste. She has been in trouble before.

CHICAGO TO HAVE 2 COMPANIES

CHICAGO, Ill., July 26.—There will be two stock companies here next season and both will be on the Southside. One will be under the management of Ralph Kettering, and the other of Sam Levin.

PETE MACK IS HERE

Pete Mack is here looking over a number of western acts which he plans to take East with him for next season bookings.

CALNAY LEAVES LA SALLE

P. J. Feasel has succeeded James Calnay as manager of the New La Salle Theatre.

HARDY GOES TO BLACKSTONE

Guy Hardy has been appointed as manager of the Blackstone theatre and will transfer his services from The Playhouse to that theatre, on Aug. 31, when the house will re-open with Harriet Ford and Harvey J. O'Higgins' new comedy entitled "On The Hiring Line." Hardy has also been appointed special representative here for George C. Tyler.

ALI GETS VERDICT

Abner Ali was given a verdict for \$115 and costs last week against J. G. Coon and the Prudential Mercantile Agency, whom Ali alleges failed to pay him salary for a considerable length of time. The case has been in the local courts for the past week. Dave Levy represented Ali legally.

SET ROUTES THIS WEEK

Bookings in the West will be officially started next week when routing meetings in the Western Vaudeville Managers' Association, Orpheum Circuit, United Booking Offices and Interstate Circuit are held. Standard vaudeville acts will be given an immediate routing to start late in August.

COPS LIKE "OH LOOK"

"Oh Look" has been selected as the production for the Policeman's Benefit, which will play the Auditorium theatre for three weeks, starting Oct. 12. Yansci and Roszika Dolly will be starred in the production during its run here.

FIREMAN LAW STARTS TROUBLE

PROVIDENCE, R. I., July 28.—There is a hot and furious battle being waged here by managers against the Local Firemen's Board over a new law by which managers are compelled to pay firemen employed at their theatres \$3 a day. The managers refuse, in many instances, to obey the law and trouble has started. They are fighting the law on the ground that it is unconstitutional. The Fire Control Board claims that firemen working in the theatres are not city employees, hence must be paid by the managers.

ALLENS TO BUILD IN DETROIT

DETROIT, Mich., July 27.—The Allen Theatrical Enterprises are to build a theatre here which will have a capacity of 3,000, and which will cost at least \$600,000. It will be available for either legitimate attractions or motion pictures, and is to be known as the Allen.

HOUSE CHANGES NAME

PROVIDENCE, R. I., July 26.—A. L. Erlander has changed the name of the former Colonial Theatre in this city to the Mayflower. He will open the house on Labor Day under the management of Albert M. Sheehan.

STOCK AND REPERTOIRE

PLAY BROKERS DON'T FEAR
FILM BUYING OF SCRIPTS

Threatened Scarcity of Plays for Use by Stock Companies Is Groundless Because Most of Those Bought Have Been Already Used.

The coming season in stock will, contrary to reports, not be affected by the fact that film companies are buying up many plays. That, at least, is the feeling of the big stock play firms. They feel that they have enough of the standard plays on hand to last them for many seasons. They claim that, as a general rule, stock patrons do not, on an average, require more than twenty new productions out of a season of forty weeks, being satisfied with seeing their old favorites performed over and over again.

In any event, they feel that they will be able to secure enough new material to supply any demand that will be made upon them. They are preparing for a very prosperous season, as is evident from the list of releases published by them. They include such plays as "The Brat,"

"Everywoman," "Come Out of the Kitchen," "Daddy Long Legs," "Nothing But the Truth" and others.

The play brokers state that the inroads of the picture people spell no disaster for them. The average Broadway production is released for stock before it is taken for the film field, they say. One big picture-producing firm recently bought up some thirty-six Broadway productions for its stars. Of these about twenty-four had already been released for stock and some of them had been seen in stock two years ago.

Among some of the plays that have been bought by picture people and which already are in stock are "Come Out of the Kitchen," "Nothing But the Truth," "Daddy Long Legs" and many more too numerous to list here.

OPEN IN DALLAS

DALLAS, Tex., July 26.—The Lewis and Worth stock company has opened at the Cycle Park here, under the direction of Gene Lewis and Olga Worth. The company is under the supervision of Fred W. Wear as stage manager and producing director, and the roster is as follows: Olga Worth, Florence Crowley, Lillian Beneke, Pauline LeRoy, Francis Malcolm, Margaret Dow, Gene Lewis, Fred W. Wear, Ralph Lingley, Klock Rider, Fritz Adams, Ronald Rosebraugh, Richard Varvell, S. Drake Warner, Orlin Rolin, M. Tello Webb and William Coleman.

The company will remain here till Labor Day, when it will move to Beaumont.

BACK IN LITTLE ROCK

LITTLE ROCK, Ark., July 26.—Lord and Vernon and their musical comedy company are to return here on August 4th, when they will open an indefinite run at the Gem Theatre. They played sixty weeks here, closing in December and then went down to Tampa, Florida, where they are now.

The company includes Jack Lord and Gussie Vernon, Harry Pepper, A. Ross Robertson, Herb Carlyle and Arlette Bascome. There will be a chorus of six. The policy of the Gem is two bills weekly.

PEYTON PICKS CAST

TRENTON, N. J., July 26.—Joe Peyton, who is to run a stock company here for four weeks, will open his engagement next week in "Common Clay." In the cast will be Ritchie Clark Russel, leading woman, Douglas Dumrille, leading man, and they will be supported by Phil Quinn, James Seymour, John Dwyer, Edmund Scrogan, Millie Freeman and Murley Winthrop. The company will be under the direction of A. Gordon Reid.

TRYING OUT NEW PIECE

OAKLAND, Cal., July 28.—Marjorie Rambau is trying out a new play written for her by Crane Wilbur, at the stock house here. She will remain with the company for two weeks and will then proceed to New York, where she will negotiate for a Broadway showing of the piece.

WILL RETURN TO ST. PAUL

LAFAYETTE, Ind., July 26.—The Otis Oliver Players, now in their seventh week in this city, will return to the Shubert Theatre, St. Paul, Minn., in August. This week they are offering "What Happened to Mary" in this city, and report a good business.

ENGAGE MADDOCKS CO.

BIRMINGHAM, Ala., July 26.—The Maddocks-Parks Players, under the direction of Sam J. Parks, as stage manager, will begin their season here on Labor Day, with Mae Parks in the leading role, Meyer Kaufman as leading man and Jessie Lyons second business. Maddocks will not only have charge of the company, but the house will be under his care as well. The company will appear at the Majestic for an indefinite period.

H. D. ZARROW IN NEW YORK

H. D. Zarrow and his son Walter drove to New York from Columbus, O., for a brief business visit. They returned last week to Springfield, O., where Mr. Zarrow's headquarters will be located in the future. His company will begin rehearsals August 18.

MARSHALL TO DO "EVERYWOMAN"

WASHINGTON, D. C., July 27.—George Marshall, whose stock company is appearing at the Shubert-Garrick Theatre, will offer to his patrons during the week of August 4th, "Everywoman," with Leah Wilson in the lead and Walter Morrison as "Nobody."

GOES INTO VAUDEVILLE

SEATTLE, Wash., July 25.—Grace Huff, who has been appearing with the Walkers Players as leading woman for the last year, has accepted a vaudeville management and, should she be satisfied with the results, may remain in vaudeville.

LAYTON VISITS PARENTS

SEATTLE, Wash., July 25.—Verne Layton, who was at one time the most popular stock star in the city's theatrical history, and who, lately, has been directing moving pictures, is visiting his parents here for a short vacation.

JOINS WILMINGTON COMPANY

WILMINGTON, Del., July 26.—Dollie Gray, who will be one of the leads with the Arthur C. Aiston show in Kansas City next season, is appearing here for two weeks in musical comedy.

MOSES JOINS CHICAGO STOCK

ALTOONA, Pa., July 25.—Edmond Moses, recently closed with the Cutter Stock Company, is to appear with the Chicago Stock Company this city, for the remainder of the summer.

BESSEY CLOSSES SEASON

PEORIA, Ill., July 26.—The Jack Bessey Players closed their season here last week.

BURLESQUE

WANT BURLESQUE TO HAVE A. F. L. CHARTER

ARE LOOKING OVER FIELD

The burlesque field has been selected by Harry Mountford and his associates, it was reported early this week, as a branch of the theatrical business which should have a sub-charter from the A. A. A. A., and become affiliated with the A. F. of L.

There are more than 2,500 performers, including chorus girls, in the burlesque business and to get their sentiments on becoming "unionized," Mountford, it is said, and several of his emissaries, were making an investigation last week. These people, who are in the burlesque business, have been White Rats of long standing and, despite the downfall of the Mountford-Fitzpatrick organization, kept in touch with the International Executive.

The present time is considered ripe for a move and the missionary disciples of the Rats got busy and commenced work among their coworkers.

HELD IN WINTER GARDEN CASE

The case of the city against the National Winter Garden and the producers of a burlesque show called "Burlesque, as You Like it," is still in court. The girls who were arrested as doing an indecent dance in insufficient clothing, have been dismissed, but the managers and comedians of the show were held. Those being held are Bert Weston, Jack Shargel, Harry Beneley, Nick Elliot and Abraham and William Minsky, stockholders and principal owners of the house. The girls who were discharged are Babe Healy, Mabel LeMonier and May Levitt.

SIGN WITH KAHN

Ben Kahn has engaged Margie Pennetti and Billy Hoberg, commencing next week, to replace Emily Clark and Burton Carr, who leave that house to start rehearsal of the "Broadway Belles" in Chicago. Pennetti and Hoberg will remain three weeks at the Square and then start rehearsal of their own show on the National Burlesque Circuit.

WIGERT TO MANAGE SHOW

Martin Wigert has been appointed manager of the "Beauty Revue" in place of Manny Russack, who has been placed back with the Stone and Pillard show on the American circuit. Nes Nevine will do the advance work of the latter show. The agent has not been appointed for the "Beauty Revue," as yet.

"PEEK-A-BOO" TO CLOSE SOON

"Peek-a-Boo," the show that has been running at the Columbia all through the heat of the Summer, is to close next Saturday night. Jean Bedini is the owner and producer.

GLADYS SEARS RETURNS

Gladys Sears returned to New York last Tuesday on the S. S. Rotterdam after spending nine months in France and Germany.

TO MANAGE BUFFALO HOUSE

Phil Isaacs has been engaged by Levey and Herk to manage the New Academy Theatre, Buffalo, which plays the attractions of the American Burlesque Circuit this season.

SIGNS WITH BERNSTEIN

Bube Bernstein has engaged Ruth Barbour as soubrette of his "Follies of Pleasure" show this season.

ACADEMY, PITTSBURGH, OPENS

PITTSBURGH, Pa., July 28.—The Academy opened its season here today to a crowded house.

The show was called "Hello Pittsburgh," in two acts and four scenes and was produced by Frank L. Wakefield. There were a number of good comedy scenes, that were well taken care of. Miss Warner's "Mickey" number and the "Flirtation" bit offered by Bill Mossey and Miss Warner, ending with a tough dance, were liked.

In the cast are Nina Rochester, Billie Bailus, Ruby Lusby, Caroline Warner, Billy Mossey, Frank L. Wakefield, Frank Cummings, Chas. Pendley, Teddy Russell, Chas. Lane and Ivin Shafer.

"Rosita," the Oriental dancer, is billed here for next week.

FILL TWO ROSTERS

The roster of the "Stone and Pillard's Own Show" this season will include besides Stone and Pillard, Mickey McCabe, Jack Pillard, Jeanette Mohr, Mable Howard, Rose Duffin and the Abbot Sisters. The character man has not been engaged as yet. Manny Russack will be the manager and Nes Nevine will do the advance work.

The following have been engaged for "Girls, Girls, Girls": Snitz Moore, Frank Binker, Billy Welch, Billy Lawrence, Myrtle Cherry, Betie Palmer and Anna Burke. Jimmy Kenny will be manager.

THELMA SEYMOUR GETS DIVORCE

CHICAGO, Ill., July 28.—Thelma Seymour was granted a divorce last week from Harry Seymour in this city. Seymour, who was formerly in burlesque as a member of the team of Seymour, Dempsey and Seymour, was a member of Gus Hill's "Midnight Maidens" during the season of 1909 and 1910. He is now doing a specialty with his brother in one of the Broadway shows. Mrs. Seymour is with the "Passing Show of 1918," at the Palace.

GOES WITH DILLINGHAM

The pick-out number staged by Leo Stevens at B. F. Kahn's Union Square Theatre last week was responsible for getting Dora White a good place in one of Chas. Dillingham's productions. A representative of Dillingham was at the theatre one evening during the week and caught her doing a dancing specialty. He sent for her the following day and signed her up.

STAIR GETS A HOUSE

COLUMBUS, O., July 28.—Fred Stair, of Toronto, has taken over the Southern Theatre, this city, his lease commencing on August 1st. It is said that he will place the house on the new National Burlesque Circuit.

REJOINS CALIFORNIA TRIO

Ben Joss, who was recently discharged from the army, after serving nine months on the other side, has rejoined his old act, the California Trio, and is now rehearsing with the "Roseland Girls."

NEVINE ON MOTORING TRIP

TORONTO, Can., July 28.—Phil Nevine, treasurer of the Star Theatre, this city, is motoring with a party of friends from Toledo to his home in this city.

BUD ABBOTT RE-ENGAGED

PHILADELPHIA, Pa., July 28.—Bud Abbott has been re-engaged as treasurer of the People's Theatre, this city, by Manager Sam Lewis.

PLANT CANCELS CONTRACT

Vic Plant, the Hebrew comedian, cancelled his contract with Jacobs and Jermon last Saturday for the coming season.

LEW ROSE PLANS ANOTHER STOCK

IS NOW IN NEW YORK

Lew Rose, manager of the Dauphine Theatre, New Orleans, is engaging a cast of fourteen principals and thirty-two chorus girls for a stock company, which will open there early in September. This will be the largest stock organization in the United States and Rose figures on the show standing him about \$2,000 a week, also a record for a stock show.

The house has been entirely remodelled during the Summer season at an expense of \$20,000 and Rose says that when it opens it will rival any theatre in New Orleans in appearance.

The style of show that will be presented this season in the house will be a departure from the old-time slapstick and bit production. Rose has been in consultation with several authors and producers in New York during the past few weeks and says that he has arranged to present a variety of new and novel shows. They will be on the higher plane of burlesque attractions and presented in such a manner and style as to bear similarity to the high class musical comedy. For these productions he has purchased a carload of scenery and \$5,000 worth of new costumes. The performers engaged for the stock will leave for New Orleans on August 12 and commence rehearsals at once.

SEE THE CLIPPER CHART

In answer to many inquiries as to the official routes of the Columbia and American Burlesque Circuits, we wish to refer all inquirers to the issue of the CLIPPER of July 16, page 29, where a complete list of the shows, official openings, names of theatres, managers and agents will be found. This is the first such chart published by any paper and the data was furnished by the officials of each circuit.

STONE & PILLARD BUY LOTS

ROCKVILLE CENTER, L. I., July 24.—George Stone and Etta Pillard purchased five lots facing on Cumberland Street and New York Avenue, here, today. The plot is located a block from the Merrick Road, the main street of the town. Stone and Pillard are living at their country home in Baldwin.

MURRAYS BUY A HOUSE

KALAMAZOO, Mich., July 27.—Joe and Katherine Murray have purchased a house in the residential section of this city, where they will make their home in the future. They were with the Crescent Stock Company in Brooklyn last season.

MAE BELLE SIGNS

CAMP MILLS, L. I., July 28.—Mae Belle is now in her sixteenth week in stock at Tom Coyne's Clinton Theatre, here. She has been engaged as ingenue soubrette for the "French Babies" next season.

STAR OPENS AUGUST 16

Manager Mike Joyce is billing his house all over Brooklyn with the announcement that the Star will open its season on Saturday night, August 16.

MAYERS WILL CHANGE

Walter Mayers, last season with the "Auto Girls," will manage Billy Watson's "Parisian Whirl" this season.

KAHN'S SHOW, LAST WEEK, FULL OF SNAP AND GOOD COMEDY

An unusually good show, full of action, fast scenes and catchy music, was offered by the Kahn Stock Company at the Union Square Theatre last week. It was in two parts, with three scenes in each. The first was called "The Doll Shop," and was followed by "Fort Hoakum." The program states that Leo Stevens was responsible for the book, and that it was staged under his direction. Stevens also staged the numbers and ensembles and must be given credit for doing very good work.

Stevens worked throughout the show; in fact, he was in most of the scenes, working hard and seemed anxious to please. Frank Mackey had very little to do, and did not make his appearance until late in the first part. Burton did not go on at all in the first part, but had plenty to do in the burlesque.

James Francis, besides doing straight, played the comedy part of a "rube," which he handled with satisfaction. Burton Carr did a Frenchman, a crook and several other characters well.

Ruth Rolling, offering a number of new and very handsome gowns, handled the "leads" nicely. She showed improvement in her work last Thursday night, both in speaking lines and in her numbers. She wore tights in one of her numbers and really looked very charming.

Gracie Howard, with a personality that radiated with brightness, and gladdened those around her, was seen to a much better advantage than the previous week. Miss Howard had more to do, she appeared in most of the scenes and gave a good account of herself in each. Her enunciation is clear, and she surely knows how to read lines. Of all her numbers, the "Preacher Makes You Mind" was her best. She got three encores with it. Her costumes were very pretty. Babe Wellington was in very good voice the night we caught the show, and put all her numbers over with good results. In "Bonnie, My Highland Lassie," she was at her best, she got several encores with this number. Miss Wellington did a cute little Scotch dance during the number that was most pleasing. She did nicely in the scenes. Emily Clark, who is improving in her work right along, works with more ease now than when she first joined the company. She gave a good account of herself in all the bits and scenes she was in, and put her numbers over with lots of pep.

The "statue" bit was nicely worked up, with Miss Clark in a union suit as the statue. Stevens, Francis, Carr and the Misses Rolling, Howard and Wellington also assisted in putting it over.

The "letter dictating" bit was amusing, the way Stevens and Miss Howard did it. The "purse" bit pleased, as it was offered by Stevens, Francis and the Misses Clark and Howard.

A very neat specialty by Stevens and Miss Howard offering "Something," was pretty good, in which they introduced several graceful dancing steps. They were assisted in this number by Carr and Wellington and Francis and Clark.

The "Measuring" bit went over all right, the manner in which it was offered by Stevens and the Misses Howard and Wellington.

The "alphabet" number was liked the way Stevens did it, assisted by Miss Rolling. A dramatic bit with a touch of comedy was seen when Carr held up Stevens for the bank roll.

Stevens put on a corking good finale to the first part, which ended with all the principals and the entire chorus moving back and forth whistling a very catchy number. The "beer" bit furnished a lot of laughs, with Mackey, Francis, Carr, Burton and Miss Wellington working in it.

The "mechanical doll" bit was well done and proved very amusing. Stevens, assisted by Francis and Miss Rolling and eight chorus girls, went through the scene in a manner that couldn't help but put it over. The comedy band with Stevens, Mackey, Francis and Carr was another good one.

The "examination" bit was pleasing, the way it was offered by Mackey, Stevens, Burton, Francis, Carr and the Misses Rolling, Howard and Wellington.

There were many more amusing scenes and bits in the burlesque that went over well.

Princess Doreer, surrounded by the chorus, repeated her dance of the previous week and was just as big a success as when we caught her before.

The chorus looked well and went through their numbers one after the other in a most lively manner. The costumes looked well from the front.

KOSTER STARTING EARLY

Charles ("Kid") Koster, business manager of Rube Bernstein's "Follies of Pleasure," will leave New York next Sunday for Wilkes Barre to start billing his show, which opens the new house in that city. Koster is one of the first agents to leave New York.

Ninety Five Per Cent



Of the Hits Are Published by
Firms who Have A Right to
Display And Do Display This Emblem



Why Take A Chance



IRVING BERLIN
INCORPORATED



CHAS. K. HARRIS



MAURICE RICHMOND
MUSIC COMPANY



BROADWAY
MUSIC CORPORATION



KENDIS-BROCKMAN
MUSIC COMPANY



SHAPIRO, BERNSTEIN
AND COMPANY



BUCKEYE
MUSIC COMPANY



McCARTHY & FISHER



SHERMAN, CLAY
AND COMPANY



C. C. CHURCH



McKINLEY
MUSIC COMPANY



A. J. STASNY
MUSIC COMPANY



MEYER COHEN
MUSIC PUB. COMPANY



JOE MORRIS
MUSIC COMPANY



JOS. W. STERN
AND COMPANY



DANIELS & WILSON



PACE AND HANDY



HARRY VON TILZER
MUSIC PUB. COMPANY



LEO FEIST
INCORPORATED



AL PIANTADOSI
AND COMPANY



WATERSON, BERLIN & SNYDER
COMPANY



GILBERT & FRIEDLAND



JEROME H. REMICK
AND COMPANY



M. WITMARK & SONS

When you want a song—when you need a hit—call upon the Professional Department of any of the above publishers and you will find a courteous, efficient and experienced service at your disposal.

MELODY LANE

SOCIETY LAUNCHES BIG PUBLICITY CAMPAIGN

Publishers' Association Begins Movement to Tell of Its Aims and Benefits to Music Men

The Music Publishers' Protective Association, an organization of music men formed a little over two years ago, with the object of putting an end to the paying of singers has commenced a campaign of publicity to acquaint all music men and those interested in the industry with its aims and objects.

The organization, which ended the payment system almost immediately after its formation, has, during the past two years, been working steadily toward the elimination of other evils in the industry and the betterment of conditions in general. The ending of demonstrations in retail stores was one of its early accomplishments and from that time onward it has taken up various other matters and disposed of them with satisfaction to all the parties concerned.

The settling of disputes regarding song title conflicts as well as other matters has been taken up, saving the various parties legal and other expenses.

A plan is on foot at present to establish a song registry bureau which, when in working order, will end all disputes regarding priority of title as well as the conflicting of melodies. This bureau, the formation of which will naturally take much time and thought, will, it is believed, accomplish a vast amount of good to the industry at large, particularly in the future, when the number of songs issued will be many times greater than at present.

JAZZ BAND COMING EAST

The Art Hickman Jazz Band, of ten pieces, from the St. Francis Hotel, San Francisco, is coming east in August, where it is under contract to make a number of phonograph records for the Columbia Graphophone Co. A number of the Hickman & Black compositions are to be included in the numbers recorded.

LEE ROBERTS BUYS A HOME

Lee Roberts has purchased a home in Gedney Farms, N. Y. Roberts, who has many interests in New York, will in the future make his home in the east. The Roberts home is one of the show places of Westchester County and cost the composer \$46,000.

WESTERN SONGS SCORE QUICKLY

"Cairo," by Arthur Fried and Harold Weeks, and "Behind Your Silken Veil," by Richard Coburn, Vincent Rose and Earl Burtnett, are two successful songs recently released by the Sherman, Clay Co., of San Francisco.

CHARLES MARTIN SERIOUSLY ILL

Charles Martin, who has been connected with a number of the popular publishing houses, and who recently sang at the Garden Pier, Atlantic City, is seriously ill at his home, No. 206 North Franklin St., Philadelphia.

MINNIE BLAUMAN WITH BERLIN

Minnie Blauman, who has been connected with the Gilbert & Friedland Co. since the formation of the company, resigned last week. Miss Blauman, after a week's vacation, will join the staff of the Berlin Co.

JACK DEGNAN IN VAUDEVILLE

Jack Degnan, who has been connected with a number of the popular music publishing houses, is going into vaudeville in a new single act by Billy Gilbert.

COHEN SONGS IN BURLESQUE

A number of the new Meyer Cohen songs will be heard in the new burlesque shows.

MILLS RELEASES FIRST SONG

Jack Mills, who opened his music publishing office last week, has released his first song. It is a clever novelty number entitled "I don't Want a Doctor, What I Want Is a Beautiful Girl," and judging from the manner in which it is being taken up by well-known singers, is due for quick popularity.

Nat Vincent, who has taken charge of the Mills' professional department, has surrounded himself with a capable staff and will shortly announce some new songs of his own composition written in conjunction with Miss Blanche Franklyn, a newly signed lyric writer. Newman Fier, formerly of the McCarthy & Fisher Co., has charge of the professional floor and band and orchestra department.

HILLIAM WRITES EDWARDS SHOW

Lieut. B. C. Hilliam, who since his retirement from active service in the English Army has been in America, where he has appeared in vaudeville, has completed the book and lyrics of the musical comedy, "The Film Girl," which is to be produced by the Gus Edwards Company early this fall.

Hilliam is a successful writer and has to his credit the books of "Hullo America" and "Hullo Paris," two musical revues which met with much success in London. Since coming to America the Lieutenant has written a number of special songs for Elsie Janis, Johnny Dooley, Donald Brian and Lieut. Gitz-Rice.

HARRIS TO LEAD ORCHESTRA

At the Barney Fagin benefit to be held at the Manhattan Opera House next month Chas. K. Harris will direct the orchestra during the rendition of a medley made up of Harris song hits. The medley will commence with "After the Ball" and run through the long list of Harris successes.

GILBERT BOOKS TEN WEEKS

L. Wolfe Gilbert has booked ten weeks over the local Loew time. Gilbert will not appear outside of New York and Brooklyn, refusing a long route on account of being tied down to his publishing business.

HARRY TIERNEY WRITES A SHOW

Harry Tierney has completed the musical score for "Irene O'Dare," James Montgomery's comedy, which is to be presented in musical form by Cohan & Harris. Joe McCarthy has written the lyrics.

BERT MOSS BACK WITH GILBERT

Bert Moss, who has been connected with the Chas. K. Harris house for the past year, is now with the Gilbert & Friedland Co. in a position she held prior to joining the Harris staff.

BORNSTEIN IN CHICAGO

Ben Bornstein, manager of the Harry Von Tilzer Music Co., is in Chicago, where for the next two weeks he will be located at the western Von Tilzer office in the State Lake building.

HARRY BUSH TO BE FRISCO MGR.

Harry Bush left for San Francisco on Monday, where he is to open an office for the Gilbert & Friedland Co. Bush is to be manager of the office and will engage a staff in the west.

JULIUS WITMARK ON VACATION

Julius Witmark is spending a two weeks' vacation in the Maine woods.

HOFFMAN ON A VACATION

Arthur Hoffman, private secretary to Leo Feist, is on a week's vacation.

PEARL BARRON WITH HARRIS

Pearl Barron is making her first business trip for the Chas. K. Harris Co.

PUBLISHERS PREPARE FOR BIGGEST YEAR

Big Demand for All Sorts of Musical Compositions Indicates All Musical Records Are to Be Broken

Music publishers are this month preparing for what will undoubtedly be the banner year in the history of music publishing. In spite of the fact that the theatrical season has not as yet commenced and few companies are even rehearsing a country wide demand for the new songs for the year is already being experienced.

Ballads and novelty numbers seem to be in biggest demand and houses specializing in this type of song are in spite of the season doing an exceptionally large business.

The marked price of a composition seems to have little effect on its selling quality either, as fully three-fourths of the biggest sellers of the month are at the high price. Whether it be due to the fact the price of every article of merchandise has advanced and the buying public believes that music should get its share, or that an article in demand will sell irrespective of its price is not clear, but the fact remains that sheet music marked to sell at the high price at present is selling in just as large quantities as that at the ten cent figure.

"TELL ME" BRINGS RECORD PRICE

"Tell Me," the latest song hit from the catalogue of Lee Roberts which was sold last week to Jerome H. Remick & Co. brought according to those on the inside the record price for a song publication.

While no price announcement has been made, the figure paid for the number is said to surpass by several thousands of dollars the amount paid for any published number.

Morris Richmond, the selling agent for the Roberts concern started the number on its way to popularity in the east in somewhat the same manner as "Smiles" was launched last year. "Smiles" was also purchased by the Remick house.

A. E. F. FLOODED WITH SONGS

The American Army was fairly flooded with music during the war, according to figures recently given out by the Y. M. C. A. During the time the soldiers were in France a million and a half copies of "Popular Songs of the A. E. F.," a 96-page song book, were printed by the "Y." and distributed free of charge to the doughboys, while 633,000 other volumes of musical works were given away.

In addition to the above several millions of copies of music were sent the soldiers by American publishers, writers and private individuals.

WITMARK SONG AT THE PALACE

Henry Lewis at the Palace theatre this week scored a decided hit with the new Witmark song "Give Me The Sultan's Harem."

Al Herman at the Greenwich Village Follies also is singing the number.

JOE MANNE GETS MARRIED

Joe Manne, assistant manager of the Waterson Chicago office, was married on Thursday to Miss Lillian Bernard, singing comedienne at Edelweiss Gardens.

MAX SILVER IN THE WEST

Max Silver, of the Gilbert & Friedland Co., is in the west on a two weeks' business trip.

SAM WARD IN NEW JOB

Sam Ward has joined the professional department of the McCarthy & Fisher Co.

VINCENT LOPEZ WITH HARRIS

Vincent Lopez, the pianist, has joined the professional staff of Chas. K. Harris.

VON TILZER HAS NEW SONGS

Harry Von Tilzer has this week released a number of new songs. All of them have been tried out by well known singers and have been found successful before publication.

A few of the numbers which the Von Tilzer house has selected for exploitation are "Carolina Sunshine," "Every Tear Is A Smile In An Irishman's Heart," "Open Up the Golden Gates to Dixieland," "They're All Sweeties," and "I Ain't Got 'em No Time to Have the Blues."

JAZZ DOOMED IN ENGLAND

Jazz music is doomed in England if the Secretary of the Imperial Society of Dancing Teachers is to be believed. The society according to the secretary is holding its annual congress next week and some newly invented dances with tunes to accompany them are to be exhibited and these, it is believed, will completely do away with the Jazz tunes and dances.

FEIST RELEASES "LONESOME"

A recent release of the Leo Feist house is the Kendis, Brockman and Vincent song "I Know What It Means To Be Lonesome." This song purchased a few weeks ago from the Kendis & Brockman company is attracting the attention of professional singers to a marked degree and it is one of the most popular numbers in the entire Feist catalogue.

WITMARK SONGS FEATURED

Three of the most successful numbers in the Witmark catalogue are being featured by the act known as "The League of Nations." In the act Jang Chesney is singing "That Wonderful Mother of Mine," Paul Brown, who took Billy Schuler's place, is using "You're Making a Miser of Me," and Bob Stone sings, "Give Me the Sultan's Harem."

GILBERT OPENS IN DETROIT

The Gilbert & Friedland Co. has opened a branch office at No. 240 Woodward Ave., Detroit. Chester Carpenter is manager. The Boston office of the firm, by a singular coincidence is also No. 240 and is on Tremont St. Al Leyton is in charge.

FRIEDMAN OPENS MANY OFFICES

George Friedman, manager of the McCarthy & Fisher Co., returned this week from a three weeks' trip through the west, on which he established a branch office of the McCarthy & Fisher Co., in all the principal cities.

REMICK BUYS ANOTHER

Jerome H. Remick & Co., have purchased from the Harold B. Freeman Music Co., of Providence the song "Lullaby Time" by Harold B. Freeman.

COHEN SONG IN HILL SHOW

"You'll Still Be Mine in Dreams," one of the recent publications in the Meyer Cohen catalogue, is to be featured in the Guss Hill Minstrels.

GILBERT HAS NOVELTY

The Gilbert & Friedland Co. has just released a clever novelty song by L. Wolfe Gilbert and Nat Vincent entitled "Old Joe Blues."

LEWIS SCORES WITH MILLS' SONG

Henry Lewis at the Palace theatre this week is scoring a hit with the new Jack Mills song "I Don't Want A Doctor."

MANY OFFICES FOR VON TILZER

Harry Von Tilzer is planning to open a number of new branch offices covering the entire country from coast to coast.

RUSSAK WITH BERLIN CO.

Bob Russak has joined the professional staff of the Berlin Co.

HARRY VON

Wishes to extend his greetings to his many professional friends and the

Lyric by
ANDREW B. STERLING

BETTER THAN "I WANT DOLLARS"

THEY'RE ALL

Male and Female Versions

Lots of Echoes

BEAUTIFUL SPOTLIGHT SONG
CAROLINA
GREAT FOR QUARTETTE
SUNSHINE

The Most
Beautiful Irish
Ballad on the Market

**EVERY TEAR
IS A SMILE IN
AN IRISHMAN'S
HEART**

Lyrics by DAN SULLIVAN
Music by MONTE CARLO and
ALMA M. SANDERS

A BEAUTIFUL OBLIGATO for HIGH CLASS SINGERS
CAROLINA
YOU WILL HEAR IT EVERYWHERE
SUNSHINE

Another
Missouri W

**CAROLINA
SUNSHINE**

This is our New
It's going to be the

Lyric by WALTER HIRS
Music by
ERWIN MIDT

VAN & SCHENCK BIG D

OPEN UP THE GOLDEN AGE

Lyric by J. YE

Going Bigger Than Ever!
CAN YOU TAME WILD WIMMIN'?
Greatest Comedy Song
on the Market

HARRY VON TILZER MUSIC PUB. CO. 222
BEN BORNSTEIN, General Manager

LONDON
Herman Darewski Music Pub. Co.

CHICAGO—STATE LAKE BLDG., Suite 820.
EDDIE LEWIS, Prof. Mgr.

BOSTON—
LILLY HA

ON TILZER

for the coming season and submit the following SURE FIRE HITS

"DOLL" A CINCH HIT

SWEETIES

Music by
HARRY VON TILZER

Doubles for Two Men or Two Girls
Choruses

er
Waltz

CAROLINA SHINE

ur Number
So the Country
W. HIRSCH
M.
IN MIDT

CK BIG DIXIE SONG HIT

MINUTES TO DIXIELAND

y J. YELLEN

CO. 22 West 46th Street, New York City

MURRAY BLOOM, Professional Manager

PHILADELPHIA—KEITH THEATRE BLDG.
Suite 705. — HARRY LINK, Prof. Man.

BOSTON—220 TREMONT ST.
WALLY HARRISON, Prof. Man.

SONG AND INSTRUMENTAL
GREAT FOR DUMB ACTS

CAROLINA SUNSHINE

The Best Blues
Song on the Market

I AIN'T 'EN GOT 'EN NO TIME TO HAVE THE BLUES

A Great Harmony Song and
a Great Patter Chorus

WONDERFUL WALTZ FOR ORCHESTRAS AND BANDS
BEAUTIFUL DUET FOR SINGERS

CAROLINA SUNSHINE

Our Big Ballad Hit!

SOMEBODY'S WAITING
FOR SOMEONE

'T WILL CHARM YOUR HEART

**You'll
Love
the
Rare
Melody**



**HERE'S
YOUR
COPY**

GET IT TODAY!

I Know What It Means To Be Lonesome
(I'm Lonesome So Lonesome For You)
By KENDIS, BROCKMAN and VINCENT

Moderato

VOICE

I - nev - er to knew, I would miss you, day,
Hope seems to say, There'll come a you, day,

Un - til you went gain a - way, see, Now I love can is see, true, what and
Your smiles a - went gain a - way, see, Now I love can is see, true, what and

CHORUS

you were know to it me, too, My heart back, just seems to say: me.
you were know to it me, too, My heart back, just seems to say: me.

I know what it means to be lone - some, I know how it feels to be
blue, I know what it means to long in my dreams for some - one, for
some - one, I've sighed and I've cried since we part - ed, There's no one knows
what I've gone through, I'd give all that I own, just to have you back
home, I'm lone - some, so lone - some for you.

Copyright MCMXIX by LEO. FEIST, Inc. Feist Building, New York.

**YOUR COPY AND
ORCHESTRATIONS ARE READY**

**You'll
Be
Lonesome
Without
It.**

LEO. FEIST, Inc.

711 Seventh Avenue, New York

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

CLEVELAND, Ellastone Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, 1125 Grand Ave.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Calumet Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

JACK MOORE TRIO will open on the United Time, September 16.

Richard Dix is to appear in William Harris's "Dark Horses."

Madaline Clark has entered the Visitation Convent in Brooklyn.

George Mooser is in San Francisco visiting his father and mother.

Evelyn Gosnell has been signed by A. H. Woods for five years.

Walter E. Nanger has incorporated his theatrical plans for \$100,000.

Jim Doherty has been engaged for the new edition of "Hitchy Koo."

Harry Stone is manager of the Cycle whirl at the Bronx Exposition.

Eddie Jenks is to be seen with the Corn Cob Cut Ups next season.

Percy Ames has been engaged for "Wedding Bells," by the Selwyns.

Bert Kennedy is in a hospital at Hartford, suffering from nervous reaction.

Jazzbo Gallagher is to be seen in a Broadway musical show next season.

Paul Dickey has written a play which has been accepted by Cohan and Harris.

Bill Quade, manager of Proctor's Fifth Avenue Theatre, is on a two weeks' vacation.

Reginald Barlow has been engaged for the cast of "Those Who Walk in Darkness."

Mayron Vadie is preparing an elaborate dance revue for the Fall season in vaudeville.

Al Wilson is going to play opposite **Fritzi Scheff** the coming season in "Gloriana."

Burford Hampden, an English actor, is to replace **Ernest Truex** in "Please Get Married."

Pete Caudieux has just returned from South America, where he was playing for two years.

Gladys Cooke, of the Cooke Sisters, has been married to **Davos D. Snell**, of Stine and Snell.

Arthur Goldsmith, of the Bentham forces, is taking a two weeks' sojourn at Atlantic City.

Amy Ricard has been engaged for a role in "Those Who Walk in Darkness," now in rehearsal.

Evelyn and Dorothy Lloyd have been engaged for Henry W. Savage's "Head Over Heels."

George Marion has been engaged by the Shuberts to produce Edward Locke's play, "The Dancer."

Edna Goodrich will be seen in the leading role of "Sleeping Partners," when it goes on the road.

Harry Beresford will be seen as "Peep O'Day" in Joseph Hart's new play, "Boys Will Be Boys."

John A. Patten, Jr., is recovering from an operation for hernia at the Hooper Hospital, Detroit.

David Silva, baritone, joined the Spanish Opera Company at the Cort Theatre Monday evening.

Jim McLaughlin and **Blanche Evans** are spending their summer at Washington Lake, Eldred, N. Y.

Jessie Pringle will stop playing "Ma Jones" in "Lightnin'" long enough to take a much needed vacation.

ABOUT YOU! AND YOU!! AND YOU!!!

Eddie Lloyd has been booked with "Flo Flo" for the coming season by Ike Weber.

The **Bounding Gordons** will be seen on the Pantages Circuit early in September.

Cyril Ring will be seen in the cast of Oliver Morosco's newest musical comedy "Linger Longer Letty."

Beatrice Allen made an aeroplane flight from New York to Atlantic City and back again last week.

May Boley has been engaged by John Cort for the Eddie Leonard musical comedy, "Roley-Boley Eyes."

Donald Gallaher has joined the cast of the cast of the Shubert production, "Those Who Walk in Darkness."

Doris Duane is recovering from an operation performed in the American Theatrical Hospital, Chicago.

Chauncey Olcott is at Saratoga Springs for the Summer and recently gave a birthday dinner at the Golf Club.

M. J. Heroy has acquired the Academy of Music, at Beacon, N. Y., and is giving the place a general overhauling.

Tom MacGuire left the act of **Mary Howard** and company to join "The Overseas Revue," with **Will Morrissey**.

May Boley will be seen in the cast of "Roley-Boley Eyes," in which **Eddie Leonard** is to be featured by John Cort.

Dorothy Dahl and **Percy Welling** are to be seen in a new playlet by William Russell Meyers called "Promotion."

Phoebe Hunt will have the principal role in "The Acquittal," a new play by **Rita Weiman**, when it opens in New York.

Sam Raymond, manager of Kahn's Union Square, is spending a week's vacation with his family in the Catskills.

Consuelo Bailey will return to the stage in the cast of "Those Who Walk in Darkness," which the Shuberts will produce.

Burr McIntosh will portray the role of the shouting preacher in "Sunrise or Thunder," a new drama by Smith and Golden.

Lillian Berst, who was featured with the "Sweeties" company, will not go on the Orpheum tour, but will take a rest.

Milton Lee, ex-burlesque performer, now with McCarthy and Fisher, has just returned from a six months' trip on the road.

Frank Whitbeck has signed with the M. E. Commerford Amusement Company, of Scranton, Pa., as traveling representative.

Edith Day will be starred in a new feature to be produced by Crest Pictures from an original play by Arthur Stuart Sinclair.

Henrietta Cootner, of the Strand Theatre ticket selling forces, is spending a two weeks' vacation at Cairo, Greene County, N. Y.

Lew Leslie is spending a two weeks' vacation in Atlantic City. **Amos Paglia** is running the Leslie office during his absence.

Phil Harker, of London, is coming to America to supervise the production of "Aphrodite." When that is done he will return.

Mabel Jones, who has just recently returned from London, is suffering from a nervous breakdown, resulting from an operation.

Louis Broughton has been engaged for a role in "The Riddle Woman," in which **Bertha Kalich** will tour, beginning in September.

Frank Wilson, the Coney Island fat man, has been admitted to the Holy Family Hospital, Brooklyn, suffering from paralysis.

Joe Eckl, of the Eckl Vaudeville Agency, returned on Monday from a three weeks' sojourn at his country home in Good Ground, L. I.

Joe Dolan, straight man of the "Girls from Joyland," last season, has arrived in town after spending six weeks at his home in New England.

Louise Orth has been engaged by Comstock and Gest to portray the role of Tisha in "The Wanderer," which goes on tour next month.

C. Valentine, **Carol Dixon**, **R. Freidlander**, **Mabel Ranous** and **Mme. Burnell** are patients at the American Theatrical Hospital, Chicago.

Robert Milton, general dramatic stage director for Comstock and Gest, is selecting the cast for the Chicago company of "The Five Million."

Julia Campbell Reid, who has been out with "Furs and Frill," is in New York arranging for next season's bookings. She may go into vaudeville.

Marguerite St. John and **Beatrice Miller** have been engaged for the cast of "Too Many Husbands," which opens at the Hudson Theatre, August 11.

"Boots" **Gilbert** and **Billie Bennett**, members of the Aviator Girls, have been spending the Summer on the Monneypok River up in New York State.

The **Youngers** are out of the Riverside bill this week, due to the illness of one of the members of the company. **Roy Harrah** and **Co.** replaced them.

Crace Connelly, in private life **Mrs. Clyde Gardiner**, is in the St. Francis Hospital, Macomb, Ill., where she is recovering from a serious surgical operation.

Harry Clark, of the Lew Field's show, has been married for several months to **Marie Flynn**, seen in several Hammerstein shows. The secret crept out last week.

Nellie Bruce closed last week at the Gilliss in Kansas City and is in Chicago selecting a new wardrobe and songs. She will return to the Gilliss late in August.

James F. Kelly and **Emma Pollack** have returned from France, where they were entertaining soldiers. They are the first of the Overseas entertainers to arrive home.

Lee Baker, **Forrest Winant**, **Helen Bolton** and **Marion Coakley** will be the cast of a new play that **Walter Hast** will produce called "An Exchange of Wives," by **Cosmo Hamilton**.

J. Grant Allen has been engaged to do the press work for Sam Shannon's forthcoming productions, "What's the Odds" and the new piece now being written for **Mae Murray**.

William J. Lederer has purchased from his brother, **Lew Lederer**, his interest in the play brokerage business left them by their father, **Emanuel Lederer**, who died two years ago.

Barney Gallant, manager of the Greenwich Village Theatre, who has been ill since the "Follies" show opened there, left for Farmingdale, N. J., last Friday, where he will recuperate.

William H. Post will direct the production of Anton F. Scibilia's new play, "Fifty-Fifty, Ltd." **Walter Brooks**, of London, will put on the dances.

Phoebe Hunt is visiting her parents on the Pacific Coast for the first time in two years. She is to return in time to begin rehearsals for "The Acquittal" on Aug. 15.

Jennie Prussak, the Rialto Theatre box office chief, is spending a two weeks' vacation in the Berkshires. Upon her return "Sister" **Rae** will make a two weeks' pilgrimage to the same place.

Ethel Sadler has joined the cast of "Listen Lester" at the Knickerbocker Theatre. She formerly appeared in vaudeville acts. **Paul Amend** acted as her agent in securing the engagement.

Harrison Garrett, the juvenile who recently returned from France after serving twenty-two months with the American forces, is playing the leading role in William Freidlander's "The Man Hunt."

Frederick Kaufman, stage director for Sothern and Marlowe, has been permitted by them to resume his former position as stage director of "Chu Chin Chow." He will return to their employ August 4.

G. E. Moody, manager of the band and orchestra department of T. B. Harms and Francis, Day and Hunter, returned last week from Magnolia, Mass., where he spent his vacation fishing and canoeing.

Florence Hughes wishes to deny the report that she is dead. She has been ill for the last two years, but has fully recovered. She is to be seen on the S. & C time next season in a new blackface act.

Millie Butterfield has been engaged to succeed **Mrs. Stuart Robson** in the cast of Oliver Morosco's production, "Civilian Clothes." **Edward Mackay** has also been engaged for "Civilian Clothes," by Oliver Morosco.

Ruth Shepley, **Adelaide Prine**, **Roberta Arnold**, **Jean Shelby**, **Otto Kruger**, **Courtney Foote**, **Ferdinand Gottschalk** and **Reynold Mason** will be seen in the cast of "Adam and Eve," the new Comstock and Gest musical comedy.

Julia Dean will be "Everywoman" when the play opens in Washington in August. Others in the cast will be **Earle Fox**, **Leah Winslow**, **Josephine Whitehall**, **Eileen Willson**, **Lucille Manion**, **Walter Morrison**, **Laura Arnold** and **Donald Meek**.

Rita Zalmani, an actress, last week lost her suit for damages against **May Irwin**, who owned a house in West 44th street that was destroyed by fire a couple of years ago. **Miss Zalmani** lost all her belongings and was severely burned.

Watson Barrett has been commissioned by the Shuberts to paint the asbestos curtains in all their theatres the same as he did the one at the Forty-fourth Street. He is also to redecorate the Thirty-ninth Street previous to its opening on August 11th.

Edouardo Ferrari-Fontana, former Metropolitan Opera House tenor, who was recently divorced by **Mme. Margaret Matzenauer**, also an opera singer, is engaged to marry **Marie Esther Tallez**, daughter of a wealthy Cuban plantation owner.

Carolyn Darling, who is to be one of the players in A. H. Wood's forthcoming production entitled "Too Many Husbands," has been appointed assistant publicity representative of the "Greenwich Village Follies" show, her chief being **Beulah Livingston**.

Nan Halperin, **Adelaide and Hughes**, **Esther Walker**, **Flora Hoffman**, **White and Clayton**, **Marguerite Calvert**, **Ralph Herr**, **Abraham and Cox**, **Willie Solar**, **Lew Cooper**, **Le Veem and Cross**, **Perkinoff and Rose** and the **Penn Four**, presented the Sunday night vaudeville show at the Winter Garden.

FOREIGN NEWS

AUSTRALIAN ACTORS ALSO
WANT TO FORM UNION

Establish Organization and Apply to Head of Labor Council for Recognition — Barry Lupino, George Welch, Frank Harvey and Others Behind Movement

SYDNEY, N. S. W., Australia, July 23.—The actors and actresses of Australia are seeking to establish an organization under the Commonwealth Arbitration Acts, and an application has been made to the industrial registrar of the Commonwealth Court of Conciliation and Arbitration for the registration of the Actors' Federation of Australasia.

The application was signed by such well-known performers as Messrs. Barry Lupino, George Welch, Frank Harvey, Field Fisher, Gregan McMahon, G. K. Souper, Claude Fleming, Maurice Dudley, Eardley Turner, Chas. Vaude, Billy Rego, J. B. Atholwood,

John Cosgrove, Geo. Bryant, F. D. Kehoe, E. Espinosa, Ian MacLaren, Arthur Greenaway and Misses Muriel Starr, Gwen Burroughs, Olive Wilton, Celia Ghiloni and Violet Collinson. The president is Mr. Eardley Turner, the vice presidents being Messrs. Barry Lupino, Claude Fleming and Frank Harvey and the secretary Mr. A. E. Huckerby.

The application will be advertised for one month for the purpose of objections to the registration of the association (if any) being made. The association includes members of the theatrical profession throughout all the States.

"THREE WISE FOOLS" MAKES HIT

LONDON, Eng., July 24.—"Three Wise Fools," an American comedy by Austin Strong, was produced here at the Comedy theatre with the following cast: Charles Glenney, A. Corney Frain, Richard Lindsay, Herbert Rose, Fred Eastman, Florence Phillips, George Manship, Pat Somerset, Arthur Lewis, Margaret Bannerman, Leyton Cancellor, Walton Palmer and Arthur Howard. The show has made a large hit and is due for a long run.

The Comedy, at which it is appearing, has been taken under a five-year lease by Paul Murray, Tommy Dawe and James Tate, and Andre Charlot, who has the show and theatre now, must lease it from them or move on October 1, when their possession starts.

ARBITRATION STARTS

LONDON, Eng., July 27.—The Variety performers, who have been having trouble with managers, have finally agreed to a settlement, and the Ministry of Labor has appointed A. J. Ashton, K. C., as arbitrator of the differences which have arisen between the Variety Artists' Federation and the managers with regard to the proposed amendments to the Music Hall Award of 1913. Sittings have commenced at the Law Society's Rooms, Bell Yard, Fleet Street, and are to continue during the week. The arbitrator has decided that nothing shall be published in the press until he has given his decision.

BELASCO SENDS COCHRAN GIFT

LONDON, Eng., July 25.—Charles B. Cochran is the recipient of a book gift from David Belasco entitled "The Life of David Belasco," by William Winter, with an inscription reading "To Charles Cochran, Esq., in admiration for the work he is doing for the stage."

DAREWSKI HAS NEW IDEA

LONDON, Eng., July 25.—Herman Darewski is to build a new pavilion, with seating accommodation for 1,500 at Southend-on-Sea. The scheme is also to include ornamental gardens and a class of entertainment will be given different, it is stated, from any other presented in the town.

TO PRODUCE "THE CHOICE"

LONDON, Eng., July 24.—When Gerald du Maurier returns to Wyndham's in the autumn he and Frank Curzon will present a new play written by Alfred Sutro called "The Choice."

FABER GOING INTO "CYRANO"

LONDON, Eng., July 26.—Leslie Faber, during the war a Major in the army, has been engaged by Robert Lawrence to play the part of deGuiche in "Cyrano," at the Duke of York's, replacing Gerald Lawrence.

GOLDEN SLIPPER CRAZE ON

PARIS, July 26.—The golden slipper craze has spread to this city. It all began with the comparative survey of the tootsies of Frances White and Daphne Pollard, and the Daily Mail offer of footgear of precious metal with diamond heels. Kitty Loftus, an English girl, who is playing at one of the French music-halls, is said to have the tiniest feet in the United Kingdom, and while she was engaged at Drury Lane, the wardrobe mistress always saved the bits of gold and silver brocades to make her stage shoes, which were only the size worn ordinarily by a large doll. Mlle. Mado Minty, the dancer, has an exquisite pair of feet, but too petite for her height, the critics say.

KIRALFY LEFT \$2,000,000

LONDON, Eng., July 24.—Imre Kiralfy, the producer of spectacles and pageants, who died here recently, left a fortune of \$2,000,000. His total earnings from the production of pageants amounted to \$22,750,000. His is the credit for getting the largest total of receipts for any one production, when a spectacle of his brought in \$1,000,000 at the World's Fair in Chicago.

KOUNS GIRLS ADD PIANIST

LONDON, Eng., July 26.—Nellie and Sara Kouns, the mirror voiced sopranos from America, have added a pianist to their act. He is Victor Marmont. They are appearing at the London Coliseum for several weeks, as they have made such a hit they are being held over week after week.

SEA LION ESCAPES

LONDON, Eng., July 25.—"Billiken," one of a troupe of performing sea lions, owned by Capt. Woodward, escaped this week from the tank where the animals are kept and swam out to sea, and they have been unable to get him back. His escape does not affect the act.

TO SELL SHAKESPEARE PORTRAITS

LONDON, Eng., July 26.—Several famous portraits of William Shakespeare are to be sold at auction by Sotheby shortly. Each has romantic stories connected with them and some are of doubtful origin, being accredited by different persons to different painters.

MADISON COREY IS IN PARIS

PARIS, July 27.—Madison Corey is in the Ritz Hotel for a short stay, and Ida Brooks Hunt is at the Richepanse Hotel. Also due from Algiers, Mr. William Elliott.

SET OPENING FOR NEW PLAY

LONDON, Eng., July 27.—Cyril Maude, in "Lord Richard in the Pantry," will open his preliminary tour in Liverpool on September 1st at the Shakespeare.

OUR "FIRST SHOT" WAS
A "SURE-FIRE" HIT

And after giving you such "Actor Proof" songs this season as

I'M FOREVER BLOWING BUBBLES

J. H. Remick Co.

(The NA of JaAN and the VIN of KenbroVIN)

I KNOW WHAT IT MEANS TO BE LONESOME

Leo Feist Co.

BRING BACK THOSE WONDERFUL DAYS

Gilbert-Friedland

and such sterling applause getters in the past as

"WHEN OLD BILL BAILEY PLAYS THE UKULELE"

"OH, PAPA! OH, PAPA!"

"NAUGHTY, NAUGHTY, NAUGHTY"

"PLEASE DON'T LEAN ON THE BELL"

"RAILROAD RAG"

"OUT OF A CITY OF SIX MILLION PEOPLE"

"DANCING THE JELLY ROLL"

"DOWN SOUTH EVERYBODY'S HAPPY"

etc.

I think it time I notify you that I'm in a position to look after your "Material Wants" as I never was before, and can give you my entire attention, and have as my assistant,

MISS BLANCHE FRANKLYN

a lyric writing genius from California, with new thoughts and new ideas, etc.

As a final bit of chatter might add I AM IN CHARGE OF AFFAIRS for that new enterprising young publisher

JACK MILLS, INC.

152-154 West 45th St., New York

PHONE BRYANT 2289

Call, write, wire or phone me. I'm at your service.

Sincerely,

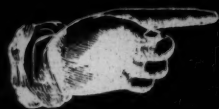
NAT. VINCENT

NOTE:—The following songs of MISS FRANKLYN'S, "SOME DARK AND STORMY NIGHT (YOU WILL SNEAK BACK TO ME)" and "I'M TIRED OF BUILDING CASTLES" (Castles of Make Believe), are fully protected, copyrighted and published by J. H. REMICK & CO.

A NECESSARY SONG, WITH A KICK, IS AN ACCESSORY TO YOUR ACT. YOU CAN'T AFFORD TO BE WITHOUT THE KICK. OUR SONGS HAVE IT.

Mamma! Mamma! Mamma!!!

**Extra
Choruses
for
Extra
Laughs**



**HERE'S
YOUR
COPY**

**Go to It Boys,
This is a Pip!**

I Used To Call Her Baby
Words and Music by
HOWARD JOHNSON
MURRAY ROTH,
and CLIFF HESS

Allegro moderato

VOICE

fath-er was a wid-ow-er and we lived all a-lone, With no one in our home, that
think that af-ter all these years so free from care and strife, I'd change my plan of life, and
we could call our own, But I sad to state I grew to hate that com-pan-y, but wear-y, dear-y, plain ly life, Made
try to grab a wife, I thought that she'd be com-pan-y, but now I plain ly see, That
up my mind I'd go and find a lov-ing, lit-tle Dad-dy than for wife. I met a lit-tle dear—and
she is bet-ter com-pan-y for Dad-dy than for me. The way she made me feel—it
seems it can't be year,—And Oh! what pret-ty things I used to re-al-ize I whis-per in her ear.
CHORUS: real,—But just the same I got an aw-ful deal.

p-f

I used to call her Bab - y, She seemed like a bab - y to me,
I used to call her Bab - y, But since she's my moth-er, Oh, see!

we should wed you bet I was glad, Then I took her home and in-tro-duced her to Dad,
comes a-long and sits on my knee, She don't seem to have the same at-trac-tion for me,
That's when I lost my Bab - y, For Dad had got me coin you see,
To think she was my Bab - y, It's got me up a tree,
ev-en stopped to say "Ta-Ta" Next day she turned a-round and mar-ried Pa— And just to
ev-ning prayers have all been said, She al-ways tucks me in my lit-tle bed— And just to

CATCH LINES

My daddy used to give me fifteen per,
Now when I ask him he says go to her.
Copyright MCMXIX by LEO. FEIST, Inc. Feist Building, New York

**Your Copy and
Orchestrations Are Ready**

**No
Turkish
Bath
Required
Before
Using**

LEO. FEIST, Inc.

711 Seventh Avenue, New York

CLEVELAND, Ellastone Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, 1125 Grand Ave.
LOS ANGELES, 836 San Fernando Bldg.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

ST. LOUIS
Calumet Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

B.

River
Regay
Roya
Cormick
Co.—Cr

Bush
Hall—E
Dorothy
Orphe
Ellsworth
Hend
Rocks
New

Keith
Herm

Shea's
Stella
don Co.

Hippo

Templ
Worden
Mung &

Rainos

Keith
Bonita
Winchos
Emma C

Keith
wauke
Bennett

Shea's
Hazel M

Keith

Majest
Yip Yip
Trio—St
& Tip.

Barnes
Leon &
& Sterlin

Orpheu
Clifford
Chaplow

Orpheu
Nadji—C
"Reckles

Orpheu
Gray—Br
Lloyd &

Orpheu
Creighton
Herman

Plaza
(Last Ha
Poli (A
gan & At
Britt, W
Romaine

Palace
Richmond
son Trio
(Last Ha
ton & F

Palace
nedy & B
(Last Ha
Bijou
trim. (L
Four Sala

Poli (F
Nat Left
Half)—H
Isahl Trot

Poli (F
Sisters—
Half)—Jo
Gossler &

Plaza
Lorenz &
Salaros.
Poli (F
Richard
Wheeler

(First I
& Bennet
Fonda Tri

New Gr
& Tiny
Sisters—
Jack & Ju
City Four

Washing
day. Thre
E. Hill.
Six—Georg

New Gr
New Palac
& O'Brien
Hello, Tok

New Pa
Knowles &
terre, (L
& Co.—Gal

B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Riverside—Craig Campbell—Orville Stamm—Regay & Sheehan—Chas. King Co.
 Royal—Arnaut Brothers—Venita Gould—McCormick & Mello—Ryan & Healy—Ray LaPearl Co.—Croold Fashion Plates.

BROOKLYN, N. Y.

Bushwick—Sylvester & Vance—Vine Daly—Bob Hall—Blossom Seelley Co.—Berk & Valda Co.—Dorothy Richmond Co.
 Orpheum—Leo Donnelly—Woodrow ?—H. & G. Elsworth—Walter & Walters.

Henderson's—Diamond & Brennan.
 Rockaway—Bernard & Duffy.
 New Brighton—Reed & Tucker—Ruth Budd.

BOSTON, MASS.

Keith's—Bello Sisters—Mosconi Brothers.

BALTIMORE, MD.

Hermanne Shone Co.—Jos. L. Browning.

BUFFALO, N. Y.

Shea's—Artistic Treat—Three White Kuhns—Stella Mayhew—Millsip & Gerard—Eddie Bordon Co.

CLEVELAND, OHIO

Hippodrome—Musical Echoes.

DETROIT, MICH.

Temple—DeLeon & Davies—Georgie Price Co.—Worden Brothers—Color Gems—Moskova's Ballet—Mung & Snyder—Dawson Sisters & Stern.

GRAND RAPIDS, MICH.

Rainona Park—Wm. Ebe—Henry & Moore.

PHILADELPHIA.

Keith's—Jennie Middleton—Clark & Bergman—Bonita & Hargis—Mason & Kewer—Madison & Winchos—McConnell & Austin—Shirley Sisters—Emma Carus & Co.

PORTLAND.

Keith's—Roland Travers Co.—Girl from Milwaukee—Rubeville—Allen & Lyman—Toyetto & Bennett—Kartelli.

TORONTO.

Shea's—Ivan Bankoff Co.—Dolly Kay—Ben & Hazel Mann—Samstead & Marlon.

WASHINGTON.

Keith's—Fallon & Brown—Helen Trix & Sister.

ORPHEUM

CHICAGO, ILL.

Majestic—"Not Yet, Marie"—Lyndell & Macy—Yip Yip Yaphankers—Stephen & Hollister—Ja Da Trio—Stern & Dawson Sisters—Eno Fraze—Bob & Tip.

SALT LAKE CITY, UTAH.

Barnes & Crawford—Eva Shirley & Band—De Leon & Davies—Ray Snow—Chas. Oleott—Lolise & Sterling.

LOS ANGELES, CAL.

Orpheum—Nellie Nichols—Bekoff & Scherer—Clifford & Mills—Deiro—Harry Hines—Janis & Chaplow—Three Jahns—"An American Ace."

SAN FRANCISCO, CAL.

Orpheum—Shella Terry Co.—Oliver & Olp—Mile. Nadj—Chinese Brass Band—Murphy & White—"Reckless Eve"—Ione Pastori—Nelson & Chain.

SALT LAKE CITY.

Orpheum—Morgan Dancers—Great Lester—Ann Gray—Brodean & Silvermoon—La Rue & Dupree—Lloyd & Wells—Harry Holman & Co.

WINNIPEG.

Orpheum—"Current of Fun"—Blanche & Jenny Creighton—Casting Maids—Hayden & Eccelle—Herman & McManus—Lamberti—Frisko & Co.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—H. A. Harlen—El Cota. (Last Half)—Fox & Ward—Mystic Hanson Trio. Poli (First Half)—Tom Sawyer—Local—Morgan & Anger—Will Ward & Girls. (Last Half)—Britt, Wood & Co.—Kennedy & Burt—Cahill & Romaine—Juvenile Follies.

HARTFORD, CONN.

Palace (First Half)—Elsie Wheeler—Allen & Richmond—Hunter, Chick & Hunter—Mystic Hanson Trio—Marguerite Padula—Gossler & Lusby. (Last Half)—Earl & Mullen—Harry Antrim—Saxton & Farrell—"Mimic World."

NEW HAVEN, CONN.

Palace (First Half)—Brit, Wood & Co.—Kennedy & Burt—Cahill & Romaine—Juvenile Follies. (Last Half)—Tom Sawyer—Morgan & Anger. Bijou (First Half)—Fox & Ward—Harry Antrim. (Last Half)—Allen & Richmond—El Cota—Four Salaros.

SCRANTON, PA.

Poli (First Half)—Al Stiker—Macy & Arch-Nat—Leflingwell & Co.—William Embs. (Last Half)—Helene Collins & Co.—Bender & Meehan—Isahl Troupe.

WATERBURY, CONN.

Poli (First Half)—Earl & Mullen—Shirley Sisters—Billy Elliott—"Mimic World." (Last Half)—John Lorenz & Florence—Miller & Ward—Gossler & Lusby.

WORCESTER, MASS.

Plaza (First Half)—Ott & Nickerson—John Lorenz & Mildred Florence—Miller & Ward—Four Salaros. (Last Half)—Bicknell. Poli (First Half)—Local—Anderson & Burt—Richard Lee—"Rubeville." (Last Half)—Elsie Wheeler—Billy Elliott—Marguerite Padula.

W. V. M. A.

BILLINGS, MONT.

(First Half)—Dreamland—"Girls of '81"—Lee & Bennett—Allf Ripon. (Last Half)—Mabel Fonda Trio—Murray & Popkova—De Brose & Ellis.

DULUTH, MINN.

New Grand (First Half)—Two Blondys—Chick & Tiny Harvey—Billy Miller & Co.—Gallanini Sisters—"Girl from Starland." (Last Half)—Jack & June Laughlin—Knowles & Hurst—Quaker City Four—Pereira Sextette.

GRANITE CITY, ILL.

Washington (Sunday)—Curtis & Buster. (Monday, Three Days)—Three Geston Sisters—Murray E. Hill. (Thursday, Three Days)—Browns Saxo Six—Georgia Everett.

MINNEAPOLIS, MINN.

New Grand—Thaleros Circus. New Palace (First Half)—Raines & Avery—Hall & O'Brien—Five Violin Misses. (Last Half)—Hello, Tokio—Grace Dewinters.

SUPERIOR, WIS.

New Palace (First Half)—Billy Wolgast—Knowles & Hurst—Quaker City Four—Pereira Sextette. (Last Half)—Two Blondys—Billy Miller & Co.—Gallanini Sisters.

VAUDEVILLE BILLS
For Next Week

ST. PAUL, MINN.

New Palace (First Half)—Jack & June Laughlin—Hello, Tokio—Grace De Winters. (Last Half)—Raines & Avery—Hall & O'Brien—Five Violin Misses.

WINNIPEG, MAN., CANADA.

Strand (First Half)—Spanish Trio—The Puppets—Dan Ahearn—Stratford Comedy Four. (Last Half)—Alanson—Three Harmony Maids—Three Regals.

PANTAGES CIRCUIT

WINNIPEG, CANADA.

O. H. Teddy—Frank Bush—J. Swayne Gordon & Co.—Georgia Howard—Three Fishers.

REGINA AND SASKATOON, CANADA.

Oh, Billy—Hall & Shapiro—Joe Roberts—McLean & Co.—Stagpole & Spier—Mozarts.

EDMONTON, CANADA.

Honeymoon Inn—Shaw & Bernard—Makarenka Duo—Murry Livingston—Austin & Delaney—Rials.

CALGARY, ALBERTA, CANADA.

Cyeno Japs—Clyde Cook—Venetian Gypsies—Silber & North—Lady Alice's Pets—La Petite Elva.

GREAT FALLS AND HELENA, MONT.

Golden Troupe—Marie Fitzgibbon—Le Grohs—Chisholm & Breen—Panama Trio—Lorsch & Russell.

BUTTE, MONT. (FOUR DAYS), ANACONDA AND MISSOULA (ONE DAY).

Jarvis Revue—Ad Wohlman—Porter J. White & Co.—Anita Arliss—Confield & Ross—Morak Sisters.

SPOKANE, WASH.

Little Lambs—Rettler Brothers—Ray Conlin—Imperial Quintette—Ray & Emma Dean—Three Romanoff Sisters.

SEATTLE, WASH.

The Shattucks—Bobbie Henshaw—Gilrain Dancers—Rialto Quartette—Joe Jackson—Gaylord & Herron.

VANCOUVER, B. C.

"Her Left Shoulder"—Florence Rayfield—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

VICTORIA, B. C.

Brosius & Brown—Dorothy Lewis—Richard the Great—Hello, People, Hello—Ball & West—Stewart & Olive.

TACOMA, WASH.

Submarine F-7—Juliet Dika—The Cromwells—Argo & Virginia Sisters—Novelty Minstrels—Green & Pugh.

PORTLAND, ORE.

Booth & Leander—Lawrence & Edwards—Revue de Luxe—Leroy & Dressner—Primrose Minstrels—Harris & Nolan—Singer's Midgits.

SAN FRANCISCO, CAL.

Amoros & Ohey—Bobby Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—Song & Dance Revue.

OAKLAND, CAL.

Monroe & Grant—Sam & Ada Beverly—Four Rennees—Joe Darcy—Kelly Field Players.

LOS ANGELES, CAL.

Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio—Josephine Davis—Cook & Lorenz—Teeter Septette.

SAN DIEGO, CAL.

Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Champton—Anderson's Revue.

SALT LAKE CITY, UTAH.

Will Morris—Victoria Four—Maldie DeLong—Stever & Lovejoy—Harris & Mannion—"Some Baby."

OGDEN, UTAH.

Hall & Guilda—Valmont & Reynen—Rucker & Winifred—Murtha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

DENVER, COLO.

Allice Teddy—Joe Reed—Caltes Brothers & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

LOEW'S CIRCUIT

NEW YORK CITY.

American (First Half)—Parsleys—Dorothy & Buster—Chas. McGoods—Nelson & Cronin—Oh! George—Helen Moratti—Harold Salmon Co.—Burns & Lynn. (Last Half)—Wilbur & Lyke—Four Rubes—Clark & Chapelle—Holiday in "Dixie-land"—Lieut. Chas. Gerard—Al White.

Boulevard (First Half)—Chong—June Mills—Patrick & Otto—Stanley & Mazie Hughes. (Last Half)—Sabbott & Brooks—Helen Moratti—Dave Austin Co.—Tabor & Green.

National (First Half)—Four Cliffords—Arthur Turrell—Frazier, Bounce & Hardy—Five Martins. (Last Half)—Belle & Gray—Loney Nase—Three Rosellas—"Somewhere in France."

Orpheum (First Half)—Louise & Carmen—Baker & Rogers—Lieut. Chas. Gerard—"Poor Jim"—Sen. Francis Murphy—Mori Brothers. (Last Half)—Gladys Kelton—Goldie & Ward—Godfrey & Henderson—Manning, Feely & Knoll—"The Owl."

Avenue B (First Half)—Suzanne & Ernest—Nellie Moore—Newport & Stirk. (Last Half)—Margels & Wolfe—Dora Hilton Co.—Davis & Chadwick.

Delaney Street (First Half)—Wilbur & Lyke—Loney Nase—"Somewhere in France"—Durkin Girls—Al White—Musical Hodges. (Last Half)—Chong—Dorothy & Buster—Wyre & Fields—Norton-Sher Co.—Burns & Lynn—Chas. McGoods Co.

Greeley Square (First Half)—Goldie & Ward—Donna Montram—Exposition Jubilee Four—Three Rosellas—Clark & Chapelle—Scanlan, Deno & Scanlan. (Last Half)—Suzanne & Ernest—Arthur Torelli—Patrick & Otto—Harold Selman Co.—Langdon & Smith—Five Martins.

Victoria (First Half)—Belle & Gray—Chas. Reilly—Ronald & Ward—Mumford & Stanley—"The Owl." (Last Half)—Morton Brothers—Newell & Most—Nelson & Cronin—"Oh, Johnny!"

Lincoln Square (First Half)—Morton Brothers—Harrison & Burr—Dare Austin Co.—Tabor & Green—Paul & Pauline. (Last Half)—Brown's Dogs—Ellison & Brown—Armstrong & Smith—Neil McKinley—Chyo & Chyo.

BROOKLYN, N. Y.

Metropolitan (First Half)—Francis & Willson—Malcolm & Le Mar—Conroy & O'Donnell—Oh, Johnny! (Last Half)—Parsleys—June Mills Co.—"Oh, George"—Sen. Francis Murphy—Scanlon, Deno & Scanlan.

DeKalb (First Half)—Gladys Kelton—Ford & Goodrich—Herbert Brooks Co.—Langdon & Smith—"Holiday in Dixie-land." (Last Half)—Four Cliffords—Durkin Girls—"Poor Jim"—Baker & Rogers—Nori Brothers.

Palace (First Half)—Connolly & Francis—Jessie Reed. (Last Half)—The Ziros—Stanley & Mazie Hughes.

Warwick (First Half)—Margels & Wolfe—Dora Hilton & Co.—Davis & Chadwick. (Last Half)—Cook & Oatman—Baker & Rogers—Daras Brothers.

BALTIMORE, MD.
 Cornella & Adele—Ted Healy—Octavia Handworth Co.—Hawthorne & Cook—Three Lordens.

BOSTON, MASS.
 (First Half)—Millard & Doyle—Martin & Courtney—Dave Harris—Summer Girls & Fall Guys—"Fashions de Vogue." (Last Half)—Cooper & De Lacy—Hugh Norton Co.—Jack Reddy—Fuji Troupe.

FALL RIVER, MASS.
 (First Half)—Cooper & De Lacy—Hugh Norton Co.—Jack Reddy—Fuji Japs. (Last Half)—Millard & Doyle—Martin & Courtney—Dave Harris—"Fashions de Vogue."

HAMILTON, CANADA.
 Cowboy Williams & Daisy—Francis & Hackett—Clarence Wilbur—Downing & Bunlo—Five Musical Misses.

MONTREAL, CANADA.
 Asaki & Gille—Brown & Jackson—Lane & Harper—Ash & Hyams—Minnie Burke & Jazz Band.

NEW ROCHELLE, N. Y.
 (First Half)—Daras Brothers—Cook & Oatman—Baker & Oatman. (Last Half)—Connolly & Francis.

PROVIDENCE, R. I.
 (First Half)—Juggling Nelson—Waring & Ainslee—"Harmless Bug"—Armstrong & James—Rainbow Girls. (Last Half)—Hanley Sisters—Cook & Vernon—Arthur Sullivan & Co.—Jack Goldie—Summer Girls & Fall Guys.

SPRINGFIELD, MASS.
 (First Half)—Haney Sisters—Cook & Vernon—Arthur Sullivan & Co.—Jack Goldie. (Last Half)—Waring & Ainslee—"Harmless Bug"—Armstrong & James.

TORONTO, CANADA.
 Gallando—Mason & Cole—Lowe & Baker Sisters—Billy Swede Hall—Carroll & Coffman—Baraban & Grohs.

PALISADES PARK, N. J.
 Three Darling Sisters—Reddington & Grant—Rodrigues Brothers—Holden.

PROCTOR'S CIRCUIT
 (Week of July 28)
 NEW YORK CITY.

Fifth Avenue—Mayo & Lynn—Mizuma Japs—Regay & Sheehan—Wayne & Warren Girls—Weber & Rednor—Flo Tempest Co.—Leo Varvara—Morre & Belairs—Helen Gleason Co.—Duffy & Caldwell—Cecil & Blake—Whitely & Beckwith.

Grand Opera House—Alexandrina Co.—Eugene Emmett—Wilcox LeCroix Co.—Every Sailor—Daring Sisters.

51st Street—Wheeler & Potter—Grew & Pates—Shirley Forbes—Werner Amoros—Three Daly & Berlew—Benvuto Brothers—Weber & Rednor—Ben Bernie—Fred. Harron Co.—Berk & Valda.

125th Street—Walman & Berry—Hampton & Blake—Laura & Daughters—Peck & McIntyre—Johnson, Baker & Johnson—Oakes & Delour—Milo—Hippodrome Four—Four Cliffords.

58th Street—Y. & E. Stanton—Coates & Cracker—jacks—Duffy & Caldwell—Benvuto Two—Aski & Taki—Jno. & B. Gleason—Belle Meyers—Mary Howard Co.—Toot Sweet Four—Good Night Teacher—Edwards, The.

23rd Street—Charlotte Worth—Dorothy Dahl & Waller—Four Nelloes—Braminos—Hughie Clark—Wilbur Sweetman Co.—Elvira Sisters—Martin & Frabini—Hawthorne & Cook—Dave Manly—Sabina & Goodwin.

Harlem Opera House—Edmunds & Seigel—Patsy Doyle—Helen Gleason Co.—Bernard & Merrill—Four Haley Sisters—Hart & Circus Girls—Les Zardys—"The Cat"—Copeland & McCloud—Andrew Mack.

MT. VERNON, N. Y.
 Helen Miller—Moore & BeLair—"Girl in the Air"—Wm. Ebbs & Co.—Henry Scott—Mayo & Lynn—Jim & Jass King—Four Melos—Regay & Sheehan.

YONKERS, N. Y.
 Alma & Merriman Girls—Toot Sweet Four—M. Howard Co.—Al Ricardo—Van Celloes—Zelaya—Val & E. Stanton.

Prospect—Nora Norrine—St. Onge & Riche—"The Cat"—Walter Brower—Martin & Flo—Hampton & Blake—"Girl in the Air"—Melnotte & Leedum—Braminos—Grew & Pates—Herbert Clifton.

Halsey—Marzella & Wolf—Billy Rhodes—Sam Leibert—Smith & Baker—Mulvey & Devon—Five Dixie Minute Maids—Willia & H. Brown—Del Mon-selle Co.—Geo. Fisher Co.—Dooley Naimola & McGee—Hallen & Goss.

Greenpoint—Milo—Hippodrome Four—Stanley—Helen Miller—Laura & Daughters.

ALBANY, N. Y.
 Monte & Parte—Early Light Co.—Chas. Martin—Bride Shop—Three Bullawa Girls—Rob & Robinson—Mayor & Manicure—Dolly Kay Co.—Geo. Armstrong—Harmony Club.

ALLENTOWN, PA.
 Al Striker—Miller & Cook—Jas. Thompson Co.—Aashil Troupe—Green & LaFell—Kimberly & Page—Reynolds & Donegan.

CHESTER, PA.
 Three Jeannettes—Hooper & Burkhardt—Cameron Clemens Co.—Bender & Meehan—Bert Earl & Girls—Nayataka Japs—Delyte Girls—New Doctor Lyric Comedy Four—Belle Isle & Co.

CAMDEN, N. J.
 Hayataka Japs—Deyte Girls—New Doctor—Lyric Comedy Four—Three Jeannettes—Hooper & Burkhardt—Cameron Clemens Co.—Bender & Meehan—Bert Earl & Girls.

(Continued on page 27.)

YOU CAN MAKE
 THE HIT OF YOUR
 CAREER WITH THIS
 GREAT NOVELTY SONG

BY THE WRITERS OF

"INDIANOLA" — "PAHJAMAH"
 "KENTUCKY DREAM" — "TEARS"

H
I
M
M
A
L
Y
A

AN UNUSUAL SONG

ALSO A WONDERFUL NUMBER
 FOR ALL DUMB ACTS DANC-
 ING AND MUSICAL ACTS.

FREE PROF. COPY AND ORCH.
 TO RECOGNIZED ARTISTS

LEADERS SEND 25C FOR BAND
 OR DANCE ORCH

JOS. W. STERN & CO.

NEW PROF. STUDIOS

226 WEST 46TH ST., N.Y.C.

CHICAGO, 119 No. Clark St.

BOSTON, 181 Tremont St.

TO HEAR THEM IS TO APPRECIATE THEM TWO DISTINCTLY DIFFERENT SONGS

As Distinctive As "Robert E. Lee" and "Alexander's Band"

"OLD JOE BLUES"

By L. WOLFE GILBERT
NAT VINCENT

A Concert Waltz. A Beautiful Song. A Great Dance Number

"DREAMY AMAZON"

THE "DUMB" ACTS FAVORITE.
THE CONCERT SINGER'S DELIGHT.
VAUDEVILLE AND BURLESQUE WILL
EVENTUALLY CRAVE IT.

CHICAGO
Grand Opera House Bldg.
MORT BOSLEY

DETROIT
240 Woodward Ave.
CHESTER CARPENTER

GILBERT & FRIEDLAND

232 WEST 46th ST., NEW YORK

L. WOLFE GILBERT, President

MAXWELL SILVER, General Manager

SAN FRANCISCO

Continental Hotel

HARRY BUSH

PUBLISHERS OF

"GRANNY"

"I FOUND YOU"

"SINGAPORE"

"MENDING A HEART"

"GIMME THIS—GIMME THIS—GIMME THAT"

NOTICE

H. D. ZARROW'S

Permanent headquarters will be

P. O. Box 435, Springfield, Ohio

New York Office, Suite 1004 Palace Theatre Bldg.—Hughes, Smith & Leason, Representatives after Aug 2. Rehearsals there Aug. 18. BILLY HANEY, HARRY CAPMAN, HAZEL YOUNG, WALLY TATE, write or wire.

NOW BOOKING

DRAWING POPULATION OVER 300,000

LYCEUM

PATERSON'S PERFECT THEATRE, PATERSON, N. J.

Capacity 1900. Playing only Legitimate Attractions First Three days and Popular Price Shows the Last Three Days. For open time apply to

BILLY WATSON

WANTED QUICK

GENERAL BUSINESS PEOPLE FOR REP. SHOW, playing small towns. Week stands. State lowest salary in first letter. PEOPLE IN ALL LINES WRITE. Must join on wire. Address FRITZ & LAWLER, South Shaftsbury, Vermont.

GET ON TO THIS ONE!!

SOMETHING ENTIRELY NEW IN JAZZ

"MARKEE JAZZ"

(Or Trombone Sneeze)

INSTRUMENTAL, by PAUL VAN LOAN

"TWILIGHT DREAMS"

(Duet and Solo)

LOVE BALLAD, by MARQUIS ELLIS

MARQUIS ELLIS, Publisher

614 MAJESTIC BLDG., LOS ANGELES, CAL.

Just Finished—10 Weeks—Halifax, N. S., Record Business

BATES MUSICAL COMEDY CO.

With BARTON CRAWFORD and DORA DAVIS and 22 Others

WANTED—Musical Comedy People—All Lines. Musical Director. Real Chorus

Girls. Salary, \$22.00. The Best Only, for This Attraction.

BATES & CRAWFORD, Box 417, Bath, Maine.

ADA GUNTHER

The Little Magnet in Vaudeville

DAN MICHAELS

NEW YORK FOLLIES

In an all star cast Musical Comedy Entitled "A LITTLE BIT OF EVERYTHING."

Two Acts and Twelve Scenes.

CHAS. GERARD

One Arm
Piano Novelty

Direction—ABE FEINBERG

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"At 9.45"—Playhouse, New York, indef.
 "Angel Face"—Colonial, Chicago, indef.
 "Better 'Ole"—Mr. and Mrs. Coburn—Booth, N. Y. City, indef.
 "Boys Will Be Boys"—Ford's, Baltimore, Md., Aug. 18-25.
 "Crimson Alibi"—Broadhurst, New York, indef.
 Carmelo's Ted. Musical Comedy Co.—Rex, Omaha, Nebr., indef.
 "East Is West"—Astor, New York City, indef.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Five Million, The"—Lyric, New York City, indef.
 Greenwich Village Follies—Greenwich Village, N. Y., indef.
 "Gaieties of 1919"—44th Street, New York City.
 "Honeymoon Town"—La Salle, Chicago, indef.
 "Havana"—Plymouth, Boston, indef.
 "I Love You"—Cort, Chicago, Ill., indef.
 "John Ferguson"—Fulton, N. Y. City, indef.
 "Lightnin'"—Gayety, New York City, indef.
 "Listen Lester"—Knickerbocker, New York City, indef.
 "La La, Lucille"—Henry Miller's, N. Y. City, indef.
 "Lonely Romeo"—Shubert, N. Y., indef.
 "Little Journey"—Vanderbilt, N. Y., indef.
 "Midnight Whirl"—Century, New York City, indef.
 "Monte Cristo, Jr."—Winter Garden, New York City, indef.
 "Oh, My Dear"—Wilbur, Boston, indef.
 "One Minute"—Garrick, Washington, D. C., 28-Aug. 2.
 "Only Girl, The"—Shubert-Garrick.
 "Prince There Was, A"—Grand O. H., Chicago, indef.
 "Passing Show of 1918"—Palace, Chicago, indef.
 "Royal Vagabond, The"—Cohan & Harris, New York City, indef.
 "Red Dawn, The"—Schubert-Belasco, Wash., D. C., 28-Aug. 2.
 "Regular Feller, A"—National, Washington, D. C., Aug. 4-9.
 "Scandal"—Garrick, indef.
 "She's a Good Fellow"—Globe, New York City, indef.
 "Sleepless Night, A"—Studebaker, Chicago, indef.
 "Sunshine"—Princess, Chicago, indef.
 "Scandals of 1919"—Liberty, New York City, indef.
 Spanish Opera Co.—Cort, New York City, indef.
 "See-Saw"—Tremont, Boston, Mass., Aug. 2-indef.
 "Thirty-nine East"—Maxine Elliott, New York City, indef.
 "Three Wise Fools"—Criterion, New York City, indef.
 "Up in Mabel's Room"—Eltinge, New York City, indef.
 "Ziegfeld Follies"—New Amsterdam, indef.

MINSTRELS

Al. G. Fields—Mansfield, O., Aug. 2; Salamancan, N. Y., 3-4; Geneva, N. Y., 5; Auburn, N. Y., 6; Oswego, N. Y., 7; Utica, N. Y., 8-9.

STOCKS

Albee Stock, Providence, R. I., indef.
 Arlington Theatre Co.—Boston, Mass., indef.
 Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
 Baker Players—Portland, Ore., indef.
 Blaney Stock—Yorkville, New York City.
 Belgrade, Sadie—New Bedford, Mass., indef.
 Bessey, Jack, Stock—Peoria, Ill., indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Brown, Geo., Stock—Whalen Park, Fitchburg, Mass., indef.
 Booth, Nellie, Players—Pittsburgh, Pa., indef.
 Brownell-Stock Players—Dayton, O., indef.
 Byers, Fred, Stock—Waverly, N. Y., indef.
 Chicago Stock—Altoona, Pa., indef.
 Crawford, E. L., Stock—Bath, Me., indef.
 Colonial Stock—Pittsfield, Mass., indef.
 Colonial Stock—Cleveland, O., indef.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Durkin Stock—Skowhegan, Me., indef.
 Desmond, Mae, Players—Scranton, Pa., indef.
 Ebey Stock Co.—Oakland, Cal., indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.
 Forest Park Musical Stock—St. Louis, Mo.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Gardner Bros. Stock Co.—Palace, Oklahoma City, Oklahoma, indef.
 Glaser, Vaughan, Musical Stock—Cleveland, O., indef.
 Hunt's Musical Stock—Boston, Mass., indef.
 Howard-Lorn Stock—National, Englewood, Ill., indef.
 Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.
 Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.
 Keith Stock—Columbus, O., indef.
 Keith Players—Union Hill, N. J.
 Knickerbocker Players—Syracuse, N. Y., indef.
 Liscomb Players—Majestic, San Francisco, Cal., indef.
 Liberty Players—Strand, San Diego, Cal., indef.
 Liberty Players—Norumbega Park, Mass., indef.
 Lyceum Theatre Stock—Duluth, Minn., indef.
 Lyric Stock—Lincoln, Neb., indef.
 Lyric Theatre Players—Hamilton, Can.

ROUTE LIST

YOU OWE

success to yourself. Success comes to Vandeville Artists who use the Bright and Original Comedy Material from

McNALLY'S BULLETIN NO. 4

PRICE ONE DOLLAR PER COPY.

CONTAINS THE FOLLOWING COMEDY MATERIAL: 23 screaming Monologues, 15 roaring Acts for two males, 13 original Acts for male and female, 30 sure-fire Parodies, 2 roof-lifting Trio Acts, 2 rattling Quartette Acts, a new Comedy Sketch, a great Tabloid Comedy and Burlesque, an Act for two females, 12 corking Minstrel First-Parts, a great Minstrel Finale, hundreds of side-walk Conversations.

Remember, the price of McNALLY'S BULLETIN No. 4 is only one dollar per copy; or will send you BULLETINS Nos. 3 and 4 for \$1.50, with money back guarantee.

WM. McNALLY'S, 81 East 125th St., N. Y.

THEATRICAL PHOTOGRAPHER

TO THE MANY ARTISTS OF THE THEATRICAL PROFESSION WE OFFER PHOTOGRAPHS, SIZE 8 x 10, FINISHED IN 4 POSES.

ALDENE STUDIO
 1626 Broadway
 CORNER OF 50th STREET

THE OFFICE OF
COUTTS & TENNIS

On first three days of each week, will be pleased to interview artists for engagements in their various musical productions. CABPABLE CHORUS GIRLS will be paid high Salaries with long, steady season assured.

817 Long Acre Building
 42d & B'way, New York

Central Fibre Wardrobe



45 x 21 x 13

\$45.00

45 x 21 x 23 1/2

\$50.00

Equal to the average \$75.00 trunk and guaranteed.

CENTRAL TRUNK FACTORY
 SIMONS & CO.
 700 Arch St.
 Phila.

SCENERY

OF ALL KINDS—FOR ALL OCCASIONS
 American Velvet Scenic Studio
 407 Gaiety Theatre Bldg. New York
 Phone: Bryant 8493
 E. A. PRICE, Manager

FOR SALE

About 700 Opera Chairs; about 500 Veneer Folding Chairs. Delivery about October 1.
 Apply NATIONAL THEATRE, Washington, D. C.

WANTED PARTNER

for high-class blackface vaudeville act. Address P. TOBIAS, care Mrs. Pope, 309 W. 24th St., New York City.

ACTS PLAYS, SKETCHES WRITTEN

Call, or Prices for a Stamp

E. L. GAMBLE, Playwright

318-319 Erie Bldg. Cleveland, O.

MacLean, Pauline, Stock—Cameron, Park, N. Y.
 Majestic Theatre Stock—Los Angeles, Cal., indef.

CIRCUS ROUTES

Ringling Bros. & Barnum & Bailey's Circus, South Bend, Ind., Aug. 8; Chicago, Ill., 9-17.

VAUDEVILLE BILLS

(Continued from page 25)

CINCINNATI, OHIO.

Yank. Four Dancing Demons—Musical Echo—Greenville & Green—Bobby VanHorn—Freak Bagget & Freak.

DAYTON, OHIO.

E. Wayne Beeman—Young & Wheeler—V. & C. Avery—Worth Waiting Four—"What Women Can Do"—Melnotte Two—George Emmett—Day & Neville—Brooks & George—Mr. & Mrs. G. Wilde.

ELMIRA, N. Y.

Frank Carter—Martelle—Fox & Ward—Six Synco. Dancers—Dancing Humphreys—B. & P. Valentine—Hickman Brothers—El Cleve.

ELIZABETH, N. J.

Gertrude Morgan—"Mimic World"—Yosl-Smith & Baker—"Ragged Edge"—Green & Parjer—"Ladies, Ladies."

HOLYOKE, MASS.

Lillian & Twins—Helen Vincent—Davis & Darrell—Billy Gleason—Tom Brown's Musical Revue.

HAZELTON, PA.

Piqué and Fellows—B. & E. Mathews—American Comedy Three—Esther Three—Homer Romaine—DeLea & Orma—Fay & Jazz Band—Dixon Bowers & Dixon.

HARRISBURG, PA.

Rer & Blondy—Green & LaFell—"Cranberries"—Reynolds & Dongean—Al Striker—Hamlin & Mack—Barry McCormick Co.—Chas. Abearn Troupe.

ITHACA, N. Y.

Bob & Peg Valentine—Hickman Brothers—Dancing Humphreys—Bijou Russell—Fox & Ward—Six Synco. Dancers.

INDIANAPOLIS, IND.

Norman Telma—McDonald & Cleveland—Geo. Randall Co.—Nelson & Barry Boys—McCormick & Winehill—Hackett & Delmar.

JERSEY CITY, N. J.

Andrew Mack—Gary Owen—Elvira Sisters—Whitledge & Beckwith—"On the Ragged Edge"—Patsy Doyle—"Frenzied Finance"—Schoemaker & Rosleigh—Joe Levaux.

JOHNSTOWN-PITTSBURG, PA.

Tom Moore & Girls—Fitzgerald & Carol—Finley & Hill—Color Gems—Hart & Helene.

LANCASTER, PA.

Florence Two—Emily Smiley Co.—Lew Hawkins—Dixon, Bowers & Dixon—Neary & Gore—Mallaly McCarthy Co.—Sam Harris—Farrell Taylor Co.

NEW LONDON, CONN.

Tom Sawyer—Chas. Dingle & Co.—Ben & H. Mann—Bush Brothers—Walsh & Austin—Smith & Kaufman—Canton Trio.

NEWARK, N. J.

Leo Varvara—Cecil & Blake—Casinos—Leon Kimberly & Page—Ellis & Erwin—Geo. Jessel—Hermeline Shoen Co.—Jim & Jazz King—Murray Sisters—Peck & McIntyre—Diana & Rubini—Wm. Ebbs Co.—Mary Maxwell Co.—Johnson, Baker & Johnson.

OTTAWA, CANADA.

Jack Morrissey—Walsh & Edwards—Dupree & Dupree—Jos. Bernard & Co.

PATERSON, N. J.

Bert Wheeler Co.—"Juvenile Follies"—Green & Parker—Monte & Romaine—Chief Tendere—Walters & Walters—Coates & Crackerjacks—Three Alex—Norman—Varr & Tunis.

PITTSFIELD, MASS.

Eddie Badger—Walsh & Austin—Wayne, Marshall & Candy—Smith & Kaufman—Delmar & Kola—Tom Sawyer—Hallen & Fuller—Ben & H. Mann.

PITTSBURGH, PA.

Walter J. Hayes—Allen & Jones—Nat Lettingwell—Evelyn O'Neil—Winkel & Dean—Berlo Girls—Art Smith—The Nadsys.

PAWTUCKET, R. I.

Canton Three—Berk Valda Co.—Brindamour—"Man Off Ice Wagon"—Beatty & Bloom—Harry Antrim.

PASSAIC, N. J.

W. & H. Brown—Mack & Redding—Inman & Horton—Devoile & Statzer—Lee Stoddard—Mulvey & Devon—Roy LaPearl Co.—Chester Johnson.

READING, PA.

Sabina & Goodwin—Hamlin & Mack—Barry McCormick & Co.—Chas. Abearn Troupe—Red & Blondy—Miller & Cook—"Cranberries"—Jas. Thompson Co.—Asphl Troupe.

SYRACUSE, N. Y.

Temple—Fred & Albert—Harry Tenny Co.—Chinese Entertainers—"Father's Daughter"—Keating & Walton—Columbia Six—Delano & Pike—Cabill & Romaine—Macy & Arch—Dor. Richmond Co.—Martelle—Carlo Sebastian Co.

SCRANTON, PA.

Jack Martin Co.—Sam J. Harris—"Memories"—Frank Fay & Two—Emerson & Baldwin—Esther Three—Gert. Morgan—Mr. & Mrs. M. Hart—Sylvester & Vance—Ruth Budd.

SCHENECTADY, N. Y.

DeLeon & Pike—Macy & Arch—Cabill & Romaine—Carlo Sebastian Co.—Monte & Parte—Riggs & Ryan—"Father's Daughter"—Harry Tenny Co.—Fred & Albert.

TORONTO, CANADA.

Jerome & Newell—Renn & Cunningham Twins—Weber, Beck & Frazer—Thos. P. Jackson Co.—Dobson—Four Bangards.

TRENTON, N. J.

Homer Romaine—Neary & Gore—Mullay McCarthy Co.—Murray Sisters—Roy LaPearl Co.—Florence Two—E. Smiley & Co.—Lew Hawkins—"Valley of Moons."

AT LIBERTY
CHARACTER SINGING COMEDIAN

For Burlesque, Tabloids or Parts, with reliable vaudeville act.

JIM DIXON, Rehoboth, Mass.

BERT LEVEY
CIRCUIT
VAUDEVILLE THEATRES

Alcazar Theatre Building,
 SAN FRANCISCO

TACK and WINDOW CARDS

	One color	Two colors
250 11x14 cards	\$7.15	\$9.35
500 11x14 cards	9.90	12.10
1,000 11x14 cards	16.50	19.80
250 14x22 cards	9.35	11.55
500 14x22 cards	16.50	19.35
1,000 14x22 cards	27.50	33.00

(Above cut from 4-ply White Blank, a good serviceable card)

CLOTH BANNERS

	One color	Two colors
28x42 cloth banners, flat or upright, per 100	\$30.00	\$35.00
21x28, or 14x42, flat or upright, per 100	20.00	25.00

(All cloth banners are cut from good grade of fluted sign cloth, white)

CARD HERALDS

	One side	Two sides
5,000 3 1/2 x 9 1/4 card heralds	\$10.35	\$12.65
10,000 3 1/2 x 9 1/4 card heralds	19.25	22.00

(Prices on other sizes on application. Please state quantity and size.)

THE GAZETTE SHOW PRINTING COMPANY, Matteson, Ill.
 Union Label Printing. 20 Years in the Business.

JAMES MADISON'S ADDRESS

from June 20 to Aug. 28 will be Flatiron Building, 544 Market St., San Francisco. Address him there for acts to be written during the Summer.

My N. Y. Office open as usual

Keep Yourself
In the Public Eye

You know the value of publicity to a "professional."

Use these photo stamps freely, and make your face familiar to the managers. Uncle Sam will get them past a score of office boys while you are talking to one.

The cost is trifling. You can have

100 Foto Stamps
for \$1.50

You'll find scores of other uses for them, too, on your personal letters and cards.

Send your favorite photograph for reproduction. It will be returned in perfect condition. TEN DAYS must be allowed for finishing.

\$30-\$50. 1,000-\$10.00. 10,000 or more—\$6.50 Per Thousand.

Send Stamps or Money Order.

BENJAMIN HARRIS CO., Inc.

229 Bowery New York

ROGERS-ISMS

THE COWBOY PHILOSOPHER
on THE PEACE CONFERENCE

By Will Rogers

"You can't tell war from peace without this book." 60c.

HARPER & BROTHERS

Established 1817 New York

WANTED

Used sateen or cretonne curtain. State price. Box 14, care Clipper.

THIS IS TO NOTIFY

THE MRS. BILLINGS,

who was in Salem, Ohio, week of July 14, that there is an important letter at the New York office of The Clipper. KINDLY CALL or SEND for same at once. VERY IMPORTANT.

ROMANESCU The Male Prima Donna

The Soldiers' and Sailors' delight in female impersonations, would consider first-class proposition for next season. ROMANESCU, care Clipper.

LEO STEVENS

General Producer of the Kahn Stock Company at the Union Square Theatre, New York

ATTENTION

Managers desiring absolutely new and up-to-date material—all sure fire hits—novelties, musical numbers, electrical effects, etc., address LEO STEVENS, Union Square Theatre, New York

FRANK LALOR'S

AVIATOR GIRLS

First call for rehearsals. All Principals and Chorus Girls kindly report Monday morning, August 4th, at Mannerchor Hall, 203 East 56th St., near Third Ave., New York City.

FRANK LALOR, Manager.

Can use a few good chorus girls

MR. BURLESQUE MANAGER

IF YOU WANT A REAL LIVE AGENT WHO IS NOT AFRAID TO GET OUT AND HUSTLE, AND WHO IS ALWAYS ON THE JOB, WRITE AT ONCE. AM AN A-BILLER. HAVE HAD CIRCUS AND CARNIVAL EXPERIENCE AS WELL AS BURLESQUE.

W. B., care CLIPPER.

CALL! CALL!

CHAS. ROBINSON'S BIG PARISIAN FLIRTS

All Ladies and Gentlemen Engaged for This Attraction Please Report for Rehearsal at New York Turnverein Hall, 305 West 54th Street, New York City, Monday, 10 A. M., August 4th. Kindly acknowledge to 303 Putnam Building, Broadway and 43rd Street, New York City.

STARS OF BURLESQUE

Will open at Kahn's Union Square Shortly

LEW LEEDER

TEXAS BEAUTY

RUTH ROLLING

KAHN'S UNION SQUARE

SOUBRETTE

BETTY PALMER

GIRLS GIRLS GIRLS

GEORGE HART

Signed with Harry Hasting's "Kewpee Dolls"

Opposite Tom Howard

SHIRLEY MALLETT

A Southern Soubrette New in the East. Signed with Strouse and Franklyn for Next Season.

JACK SINGER AND LEW KELLY PRESENT

ARTHUR PUTNAM

WITH LEW KELLY SHOW

MARGUERITE WELCH

PRIMA DONNA WITH THE VOICE

See Will Roehm, Roehm and Richards, Strand Theatre Bldg, New York

PHIL COLLINS

JEW AND DUTCH

OPEN FOR BURLESQUE NEXT SEASON

B. F. KAHN'S UNION SQUARE THEATRE

Wants the **BURLESQUE TALENT** FOR ALL SEASON

MONEY NO OBJECT FOR RIGHT PEOPLE

"The Best Is None Too Good"

We get the money and are willing to spend it. Permanent New York City engagement. Road salaries for good Chorus Girls. Six days a week—no Sunday shows.

CALL ALL PERSONS ENGAGED FOR CALL
EDMOND HAYES

AND HIS OWN COMPANY

Kindly report for rehearsal Monday Morning, Aug. 4th, 10 o'clock, Olympic Theatre, New York City. Kindly acknowledge above call by letter or in person to ART. H. MOELLER, Olympic Theatre. Can use a few more good ponies and medium.

MICKEY MARKWOOD

AT LIBERTY FOR NEXT SEASON—

SEE ROEHM and RICHARDS

GEO. BARTLETT

WITH PACEMAKERS

MANAGEMENT—HERK, KELLY & DAMSEL

MYRTLE ANDREWS

Ingenue Soubrette—SLIDING BILLY WATSON SHOW—Season 1919-1920

MANAGEMENT ROEHM and RICHARDS

EMILY CLARK

Kahn's Union Square now. Re-signed with Joe Oppenheimer's Broadway Belles next season.

BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES

KAHN'S UNION SQUARE THEATRE

SAM BACHEN

ROUGH HOUSE PETE

DOING IRISH

With Chas. Robinson's Parisian Flirts

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a **POSTAL CARD** must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the **CLIPPER** in which the letters sent for were advertised.

GENTLEMEN

Auburn, Burt	Calvin & Thorn-Duncan, Verne	Haskell, Jack	McCallough, Wal-Penney, G. Albert	Shortell, Al
Burk, Wally	Downs, W. C.	Harrigan, Harry	Pollock, S. M.	Todd, Wilson R.
Butcher, H. J. C.	Clarke, Buddie	Elston, J.	Harvey, Leon	Webb, Thos.
Barnes, Geo. E.	Corbett, Larry	Ellsworth, Adrian	Kelso, J. R.	Whitney, H. S.
Berry, Carroll	Cox, Wilbur	Farnum, Ted	Link, H. F.	Watkins & Wil-
Boyce, Geo.	Day, Helen	Gibney, Wm.	Masten, Will	liams
Bertrand, Frank	Dorans, Dancing	Gay, Danny	Menzing, Ralph	Yack, M. A.
Carr, Harry	Dorr, Lester	Hayes, Geo.		

LADIES

Ames, Edna	Callinan, Irene	Ford, Mrs. F. C.	Haight, Lola	Lake, Marjorie	Oakes, Katherine	Terry, Jeanette
Allen, Marie	Cellai, Vivienne	Ferguson, Mar-	Hawley, Vida M.	Marvin, Anna	Opel, Blanche	Thompson, Cath-
Allison, Helen	Cameron, Lillian	garet	Howard, Catherine	Morgan, Dorothy	Porter, Edna	erline
Billings, Mrs.	Chase, Mrs. Wm.	Gibson, Mae	Hoffman, Myrtle	Miller, Annamie	Ramsey, Tiny	Washington,
Bernard, Mrs.	Chadwick, Crete	Garlin, Jennie	Jenkins, Chie	Mahoney, Buena	Rose, June	Fannie
Billy	De Koven, Anna	Glasgow, Jas.	Joye, Louise	Meredith, Stella	Rossi, Miss R.	Welsh, Emma
Barron, Minnie	Delaney, Margie	Mrs. Lillian	Nelson, Billie	Spaulding, Marie	Weston, Ethel	
L.	Davis, Blanch	Gardner, George	Lockwood, Grace	Nailor, Emma	Spaeth, Viola	Winters, Dolly
	Gunderman, Mae	Lazar, Alice	Newcomer, Edna			

Wanted for Charles K. Champlin Co.

Good looking young actor for second business. State age, height, weight, lowest salary and send photo. Big long season to the right man. Six plays. Rehearsals Aug. 11. Opens Aug. 25. **CHARLES K. CHAMPLIN**, Red Bank, N. J.

DEATHS IN THE PROFESSION

IN MEMORIAM

BEN. J. MILES, an actor, for 19 years a member of Gracie Emmett's company, died suddenly on July 18th at his summer home, Crusee Island, Walpole, Mass. He leaves a brother, Sam Meyers, manager of the Orpheum Theatre, Los Angeles, Cal.

GEORGE PRIMROSE, the dancing star of minstrelsy, whose steps were attuned to the softest of Southern melodies, died in San Diego, Cal., last Wednesday. An exceedingly painful phase of prolonged illness set in a month ago. He was born in Picton, Ontario, Nov. 12, 1852.

At the bedside of Primrose when he died were his wife and his brother Albert. In the last few years Primrose had made his home in Portland, Ore.

Less than a year ago—on November 14, 1918—Primrose underwent an operation of a major sort in Roosevelt Hospital, this city. He was then suffering from a chronic disease of the stomach.

For the last few years little was known of his private life, which in later years was clouded by matrimonial difficulties. He was always well provided with money and ordinarily was considered wealthy. For many years he maintained an ex-

and West's Minstrels. Their last performance was given in Poughkeepsie, N. Y., June 10, 1882.

That year, with Geo. Thatcher, saw the initial performance of Thatcher, Primrose and West's Company which afterward became Primrose & West. In 1889 they separated, and then Primrose and Lew Dockstader toured for five years.

Subsequently, Primrose headed his own organization and toured in vaudeville. A few years ago he again joined forces with Dockstader.

His body was buried at Greenwood Cemetery, Los Angeles.

JACK WILSON, whose right name was Roy Haberle, reputed to be the fastest man in the world, died Sunday, July 27th, in the Holy Family Hospital, Coney Island, at the age of twenty-eight. He was born in Chicago and his parents are still living there. He was five feet, five inches in height and weighed 680 pounds. His body was shipped to Chicago for burial in a specially constructed coffin three feet high, six feet long and four wide. Death was due to a stroke of paralysis while on exhibition at one of the Island's side shows.

MAXIMILIAN J. VOLL, connected with the Alhambra Theatre, 126th Street and Seventh Avenue, died last week at the age of forty-two. He was a member of the Elks, the Moose, the Knights of Pythias, and the Voyagers.

FREDERICK GORDON, one of the most prominent of English actors, who had been identified with the profession nearly all his life as a vaudeville and legitimate comedian, died in London last week at the age of fifty. He was a member of the Variety Artists' Federation and The Actors Association. He is survived by a daughter, Lillie, who is in the profession, and a son, who has just returned from Germany.

FRANK MOTLEY WOOD, veteran actor, died last week in London, England, from a complication of diseases. He toured for many years in the "Sign of the Cross." His last appearance was with Doris Keene in "Romance."

In fond and loving remembrance of our darling little son

FRANKLYN

Born March 19th, 1909, Passed Beyond Aug. 1st, 1914.

"It seems as though it were but yesterday."

FRANK DELMAINE,
RUTH HAMILTON DELMAINE.

IN MEMORIAM FRED T. HODGSON

Died at Collingwood, Can., July 15, 1919.
Lovingly Mrs. Fred A. Hodgson and
His Grandchildren.

pensive and elaborate domicile at Mt. Vernon, but the records of numerous courts indicate that it was lovelier to the view than as a place to live in. Tranquility was not a steady guest.

Long, long ago, as a small boy auditor in the gallery of a Western theatre, he had heard Billy Emerson sing a medley that afterwards became popular all over the world, a song that some of this generation may not have forgotten.

It almost sang itself, like this:
I'm just as happy as a big sunflower
That nods and bends in the breezes;
And my heart's as light as the wind that
blows

The leaves from off the trees.
Primrose bubbled over with so much mirth that he sought the stage for an outlet and was joined soon after by such famous old merrymakers as Billy Rice, George Thatcher, Luke Schoolcraft, Sam Price, Billy West, Lew Dockstader and others too numerous to mention.

Primrose and the late Wm. H. West joined Haverly in 1873, continuing until 1877. On Aug. 20 that year they, in conjunction with Milt. G. Barlow and Geo. Wilson organized Barlow, Wilson, Primrose

CALL!

"GROWN-UP BABIES"

All persons engaged for above attraction please Report for Rehearsal at **CENTRAL OPERA HOUSE**, 67th Street and Third Avenue, New York City, **MONDAY, JULY 28TH, 1919, AT 10 A. M.**

I. M. WEINGARDEN
PRESENTS

RAY "DINTY" READ

That Funny Little Irish Comic

With the Great Star and Garter Show

WANTED TO SUPPORT FRANK JONES in "SI PERKINS"

Dramatic people, all lines; small S. & D. man for boy; tall man for light comedy Englishman; Union Carpenter and property man; Band and Orchestra Leader, Musicians, all union. B. & O. Those doubling bits given preference. State all first letter, with lowest salary. No tickets. **E. A. HEMPHILL**, Mgr., Gen. Del., Scranton, Pa.

ERLAU WILCOX FOR PICKERT SISTERS STOCK COMPANY

Year around work—August in Jersey, September and October in New York, November in Pennsylvania, December—Virginia, January, February and March—North Carolina and Florida. All Royalty Plays from Century Play Co. Carload of scenery. Heavy Man, Second Business Woman, few characters. Singers, Dancers, Musical Acts, Feature Acts who can do bits, write. All who have written before, write again. State salary, age, height and send photo and programs. No matinees next eight weeks. Address **ERLAU WILCOX**, this week, Stanhope, N. J.; week August 4th, Newton, N. J.

**A T
LIBERTY**

CRAIG NESLO

COMEDIAN AND STAGE DIRECTOR

Stock or Repertoire. Address 1205 Green St., Philadelphia, Pa.

AL STRIKER

SENSATIONAL CONTORTIONIST

Direction—LOUIS SPIELMAN

J. C. TOOT & PAL

Original Comedy Novelty with Some Dancing Dog

Toots and Pal in One

Direction—JAS. PURSELL

Te'ephone BRYANT 8328

SAM MORRIS

WRITER FOR VAUDEVILLE AND STAGE DIRECTOR

Author of Playlets, Sketches, Monologues, Recitations and Lyrics. Suite 510½, Putnam Building, 1493 Broadway, New York City. Several Scripts on Hand.

John Grieves' talented players

presenting an up-to-date nautical travesty

THE ALLIES' SAFETY PIN

The excellent cast: Stella Alletta, soprano; Elmie Solden, contralto; Gilda Del Toro, mezzo; John McDonald, basso; Edward Thomas, tenor; Frank Dillman, tenor; Robt. J. Neilson, baritone; Don McLean, basso; and an unexcelled chorus, including Senorita Del Toro's Jazz Band. A Vaudeville Top Notcher. Direction—Pat. Casey Agency.

BERT COLLINS & DUNBAR BETTY

A Dainty Song and Dance Offering Always Working. Western Rep., Lew Goldberg

HARRY OAKS & CO.

In the Comedy Classic, "Behind the Future"

BOOKED SOLID KEITH TIME

DIRECTION—JACK LEWIS

DOOLEY - NAIMOLI - McGEE

COMEDY, HARMONY, SINGING, TALKING

GERALD McCORMACK & SHANNON BLANCHE

Peerless Purveyors of Comedy and Song. Keith Circuit. Direction—Chas. H. Wilshire

I SAY OLE THING! WE SHOULD JOLLY WELL LIKE TO CALL YOUR BLOOMING
ATTENTION TO JUST A FEW EXTRAORDINARY COMPOSITIONS

S A H A R A

By H. S. Kay & Billy K. Wells-F. V. Bowers
The Dearest Old Thing in the World

"THE UNPARDONABLE SIN" Fred'k V. Bowers & Arthur J. Lamb
A Blinking Knock-Out Big Hit

"LONESOME BLUES" By Perry Bradford
A Ripping Blue Composition

"LOVE ME ALL THE TIME" By Hal Dyson and Billy K. Wells
A Delicious Ballad

"P A N Y A N" Al Bernard & J. R. Robinson
Characteristic Chinese Novelty Song

"BROKEN-HEARTED BLUES" By Mule Bradford
A Real Blue Number

"DEAR OLD MAMMY" By Perry Bradford
Southern Lullaby

"WIGGLE WIG-WAGGIN' AROUND" Hal Dyson & Billy K. Wells
Good, Fast Snappy Number

SO "POP" ON YOUR "BALLY" HAT AND COAT AND LOOK US OVER. "Strike Me Pink" but we
have some Live Birds in
Captivity.

FREDERICK V. BOWERS, Inc.

145 W. 45th St., N. Y. C.

House Arranger
ALFRED DALBY

THOMAS P. JACKSON & CO.

"ONCE A THIEF"

By LAURENCE GRATTAN

IN VAUDEVILLE

GERTRUDE MORGAN

The Happy Little Miss

DIRECTION—MARINELLI

BERT

JOSEPHINE

WILCOX—LaCROIX & CO.

Now Doing New Act—"COLD COFFEE"

By CHAS. HORWITZ

DIRECTION—LAWRENCE SCHWAB

JACK GARDNER

In Pictures for the Summer

MARION and BILLY

VAUDEVILLE'S YOUNGEST TEAM

Singing, Dancing and Talking—In Vaudeville

LOOK US OVER

JOHN & NELLIE OLMS

The Watch Wizards

IN VAUDEVILLE

CRABLE & DeFORD

1st OF JULY

IN VAUDEVILLE

THE ORIGINAL

3 -- WHITE KUHNS -- 3

A Breeze From the West

MARTIN SAMPTER, Rep.

EARL RICKARD

DIRECTION OF C. B. MADDOCK

JUST PERSONALITY

DuNORD

In a Classic Dancing Oddity

DIRECTION—TOM JONES

CHONG SINGER AND
INSTRUMENTALIST

The Only Chinese Yodeler in the World

SPECIAL SCENERY DIRECTION TOM JONES GORGEOUS COSTUMES

HONEY HURST
in "RHYME AND REASON"

DIR.—JOE MICHAELS

EDDIE

ETHEL

STAFFORD & WATTS

THAT CLEVER PAIR

DIR.—MEYER B. NORTH

JAMES

CLARENCE

JOHNSON and PARSON

"Jazz That's Jazz"

DIRECTION—PHIL BUSH

LUCY MONROE & CO.

In "CRANBERRIES"

DIRECTION—MANDEL and ROSE

PAUL BRADY

VARIETY

DIRECTION—MARK MONROE

FRED SWIFT AND DALEY KITTY

Eastern Rep.—Lew Golder

"IN MUSICAL NONSENSE"

Western Rep.—Beehler and Jacobs

GEORGE

ISABELL

THE FERRAROS

BOOKED SOLID—LOEW'S CIRCUIT

DIR., TOM JONES

EDNA LEE

DIRECTION—LEW LESLIE

IN VAUDEVILLE

LAMBS CLUB IS BATTLEGROUND

(Continued from page 4)

L. Lawrence Weber, on Monday, announced that Chas. Dillingham had joined the managers' organization last week. Mr. Dillingham was out of town Monday and Bruce Edwards, his general manager, stated that three of the members of the association had called on Mr. Dillingham to request him to join their forces and he presumed that he had done so. Edwards said that his offices have been issuing their own form of contract for several years and that at no time had they issued the A. E. A. form of contract, excepting once, when a request was made for it, and it was readily given. He stated that, for the present season, the Dillingham form had been issued and that there was no objection by any of the performers engaged toward accepting it. This contract was issued to those who appear in the Hippodrome show and the various other shows that Dillingham is putting out this season.

A number of the independent managers, such as Gus Hill, George Nicolai, Howard Thurston, Boyle Woolfolk and Carpenter Weed, are a bit perturbed over the fact that they were not invited into the managers' association. Mr. Hill, in discussing the matter, said:

"The managers should all be together, big and small. We have a situation confronting us that should be settled for once and all times. Mountford is trying to stick his nose into the matter and make things as impossible as he can, so why not let all of the managers make a collective stand and down this man in his endeavor to force his way into the field."

He said that he believed in an equity contract, but not in one that Mountford and his colleagues might see fit to have the managers adopt. He also stated that if the actors would start anything with him that he simply would close his shows and wait until the matter blew over, as he would not in any way become involved in any labor difficulties with the actor.

When asked why the other managers were not invited to join his organization, L. Lawrence Weber stated that the new association was only for the \$2 producers and that the other producers could foster their end through the United Managers' Protective Association, of which they were members.

Harry Wee, who is producing a number of shows this season, stated that he received word from the new producers' organization that they would be glad to co-operate with him in any manner where he would encounter difficulty with the performers employed by him. He said that this offer had been tendered by the managers' organization to any of the producers who were not issuing the Actors' Equity form of contract.

Early last week, prior to a meeting of the managers' association, the Actors' Equity sent a letter to the managers, which is as follows:

"We write to ask your association to reconsider its former action and to appoint a small committee, with power to act, to meet a small committee of ours with like power to settle the present situation.

"The situation, as everybody knows, is unsatisfactory. On the one hand, some of our members are being refused equity contracts and on the other, various of your members are delaying productions or delaying the signing of contracts in the hope that an adjustment will be made.

"Therefore, before we take any action or make any definite plan of campaign, which must inevitably lead to a bitter struggle and which may result in severing for all time the friendly personal relations existing between managers and actors, we earnestly make the request that this joint committee promptly find a means of securing continuous cooperation instead of constant bickering.

"The Actors' Equity Association feels that its six years of conduct of the affairs of actors entitles it to your thorough respect. It has tried to demand equity from actor as well as from manager, and to keep alive that degree of personal equation between actor and manager which is necessary to get the best work and the best performance. It wishes these conditions to continue and it believes that they can continue if practical cooperation on an equitable basis is promptly agreed upon.

"We understand there is to be a meeting of your association on Tuesday next, and we will greatly appreciate a reply shortly after the close thereof."

This letter was read to the managers at their meeting at the Hotel Astor last week, after which they voted to refuse to meet a committee from the A. E. A.

L. Lawrence Weber was instructed to answer the overtures of the A. E. A., and sent the following letter to Gillmore:

"We cannot consent to appoint a committee to meet a committee of your association for the following reasons:

"First—That in the recent action of your association in bringing into your councils men who have proved in the past neither friends to the actor nor to the manager, men who have only striven in the fostering of bitterness and discord where it did not previously exist, your association has made impossible any serious conference between it and the Producing Managers' Association;

"Second—That the Producing Managers' contractual and other relations between actor and manager that will as nearly approximate equity as can be devised, and in working out these relations stands always ready to consider suggestions from any association or group of actors. This contract follows the contract under which members of your association have been working in the past, and if there be changes in the future it is our honest intent that these changes shall improve rather than injure the actor's standing."

Gillmore, when he received the letter from Weber, said:

"This objection of the managers is understood to be aimed at James William Fitzpatrick and Harry Mountford, respectively president and executive secretary of the White Rats, the vaudeville actors' union.

"The idea that Mr. Fitzgerald and Mr. Mountford, for whom I have the highest regard, have anything to do with the Actors' Equity is entirely erroneous. Our letter was the third and probably the last. In it we asked them to reconsider their former decisions. We told them that the situation as it stands and everybody knows, is

(Continued on page 34)

WANTED—AMBITIOUS CHORUS GIRLS

who want to be more than Chorus Girls will be encouraged in their ambitions. Also can use useful Musical Comedy people who can join at once. This show plays 52 weeks a year and goes from here direct into regular season. All week and two weeks' stands. Address HARRY A. MARCH, Olympic Park Theatre, Irvington, Newark, N. J.

ADONIS & CO. (?)

A NEW ARTISTIC NOVELTY

DIRECTION—ARTHUR KLEIN

A REAL DOUGHBOY

FRANK NALDY

"The Happy Wop"

Dir.—Aaron Kessler

My Pal—Eddie Regnall

EMMA KRAUSE

PRESENTS

5 HONEY GIRLS

DIRECTION—JACK FLYNN

ARMSTRONG & SCHRAM

PUTTING 'EM OVER

HARRY GOULSON

Character Songs and Stories

Direction—NAT SOBEL

JIMMY CASSON

The AMERICAN ACE of SONG,
with FRED KLEM at the PIANO

SUZANNE & ERNEST

SICKELMORE

LE MESSURIER

In "Studio Fancies"

LOEW'S CIRCUIT

3 JENNETTS 3

VAUDEVILLE'S PRETTIEST OFFERING IN VAUDEVILLE

SMILETTA SISTERS

NOVELTY DE LUXE

IN VAUDEVILLE

MILDRED ROGERS

The Dainty Miss in 5 Feet of Dancing

DIRECTION—ABE FEINBERG

JIMMY RIZZO & BAFUNNO JULIUS

DIRECTION—ROSALIE STEWART

NELLIE MOORE

IN JAZZ LAND

Direction—GEO. SOFRANSKI

JANET LELAND WARREN

PAINT-O-GRAPHY

NEW YORK THEATRES

B. F. KEITH'S LUCILLE CAVANAGH,
PALACE MARIE NORDSTROM,
STONE & KALIZ, HENRY
LEWIS, McKAY & AR-
Broadway & 47th St. DINE, GEORGIE PRICE,
Mat. Daily at 2 P. M. RYAN & HEALY, BOS-
25, 50 and 75c. TOCK'S RIDING SCHOOL,
Every Night CAMILLA'S BIRDS,
25, 50, 75, \$1, \$1.50

ELTINGE Theatre, West 42nd St. Eves.
at 8.30. Mats. Wed. & Sat. 2.30.

A. H. WOODS PRESENTS
UP IN MABEL'S ROOM
With HAZEL DAWN, JOHN CUMBERLAND and
WALTER JONES.

FREE Latest
HOW TO MAKE-UP Issue of

STEIN'S
FOR THE STAGE & FOR THE BOUDOIR
MAKE-UP

Write or Call

M. Stein Cosmetic Co.
120 West 31st Street, New York

MOTION PICTURES

H. M. CRANDALL CIRCUIT IS GROWING

WILL INVADE SEVERAL CITIES

WASHINGTON, July 27.—Harry M. Crandall, who owns a string of motion picture theatres in Washington, has announced that he intends to extend his chain to cities outside of Washington.

New theatres will be built or acquired by Crandall in the principal industrial cities of Maryland, Virginia and Pennsylvania. In addition, Crandall will probably increase the number of houses he owns here by adding two more.

The only work on theatre construction now going on in the National Capital is that which will result in the opening of Crandall's York Theatre early this autumn. The York occupies the entire block between Quebec and Princeton streets, N. W., and when completed will have a seating capacity of approximately 1,000 on one floor. In heating and ventilating systems, decorative scheme, illumination, comfort and appointments, the York will set new standards of motion picture theatre design.

The opening of the York will swell the number of Crandall houses in Washington to eight in active operation in various sections of the city—considerably more than twice as many as controlled by any other Washington exhibitor. These houses are the Metropolitan, Knickerbocker, Crandall's, Savoy, Avenue Grand, Apollo, Meaders and York.

On Monday, July 21, the Crandall interests broke ground for the erection of a new theatre in Cumberland, Md., one of the most rapidly expanding industrial cities in the state.

The new Cumberland house, for which the name has not as yet been definitely chosen, will have a seating capacity of 2,000 and will be a model of beauty and comfort. The project represents a total investment of approximately \$250,000 and the theatre edifice itself will be the finest structure of its kind to be found in any city in America of Cumberland's population.

Mr. Crandall is at present having the large basement area of the Metropolitan Theatre equipped with six needle shower baths and complete gymnasium apparatus for the exclusive use of the members of the Crandall organization and the employees of the various Crandall theatres.

SUES COLOR FILM CONCERN

Edmond H. Lyle is suing the Color Projection Corporation to compel it to return to him four processes he patented to project and manufacture motion pictures in color. He says that, according to their contract, he was to receive a royalty of \$416 a month and that the processes were to revert to him should they fail to pay for fifteen days. Justice Geigerich found that they lost all right to the patents on December 4, last, and awarded Lyle a judgment.

PATHE INCREASES CAPITAL

The Pathe Exchange has increased its capital to \$5,000,000 from \$3,000,000, after declaring a 20 per cent. dividend.

UNIVERSAL TO PRODUCE HERE

Universal is renovating its Fort Lee studios, preparatory to beginning a production campaign here.

POLI BOOKS "TOPICS OF DAY"

S. Z. Poli theatres throughout the country will, hereafter, show the "Topics of the Day."

SUES FOR LEASE OF STUDIO

POLT HENRY, N. Y., July 24.—William H. Kemble is suing Shook and Very, owners of the Arctic City Film Co., in this city, for \$25,000 damages. He claims that he obtained an option on the property here and in Moriah, N. Y. for one year, at \$10,500, and for four years longer at \$11,000, \$11,500, \$13,000 and \$14,000. When he tried to execute his option they refused to execute their lease and give him possession, he says.

BUILDING IN FRISCO

SAN FRANCISCO, Cal., July 26.—The Paramount-Arcraft Pictures Company has acquired the property formerly occupied by the Prager Department store, and is wrecking the building to erect a new theatre, which will have a seating capacity of 4,000, and will cost within the vicinity of \$1,000,000. The property is the most valuable theatrical plot in the city, facing Market, Jones and Golden Gate Avenue.

CLAIRE WHITNEY SUES

Claire Whitney, the William Fox lead, has filed papers asking for the annulment of her marriage to Jean Van Hoegaerden, also known as John Sunderland, a motion picture actor. Sunderland was a captain in the Canadian Air Force during the war. He is a Belgian and she charges had a wife in Belgium at the time he married Miss Whitney. Sunderland is being held at Ellis Island for reasons unknown.

MRS. PICKFORD BUYS PLAYS

LOS ANGELES, Cal., July 27.—Mrs. Charlotte Pickford, mother of the movie stars, has just returned from a two and a half month trip, on which she purchased several plays for the use of Mary. Among them are "True Tilda" and "Pollyanna." The former is the work of A. Quiller Couch, an English playwright. Verna Watson, Mary's protegee, whom she is educating as a dancer, was with Mrs. Pickford.

HODKINSON APPOINTS MANAGERS

The following new branch managers have been appointed to take care of the Hopkinson interests in their respective territory: Sidney J. Goldman, Chicago, and Marx Nathan, New York. Pittsburgh is under the supervision of J. J. Mooney. R. H. Allen goes to Omaha, H. E. Thompson to Albany, and J. C. DeWalt to Oklahoma City.

CLEVELAND TO HAVE PALACE

CLEVELAND, Ohio, July 26.—Jule and J. Jay Allen, owners of the Allen Theatrical Enterprises, one of the largest circuits in Canada, are to build a movie palace here at a cost of \$1,500,000, which will seat 3,000 persons, and which is situated in the heart of the city. The front of the theatre will be a commercial building of six stories.

NEW HOUSE NEAR READY

WILKES-BARRE, Pa., July 27.—The new \$250,000 picture palace now under construction by M. E. Commerford, here, will open about the first of the year. The policy will be very similar to the big movie houses of New York, symphony orchestra, singers, novelty musical acts and short features. The location is on City Square.

CONVENTION DATE POSTPONED

DAYTON, Ohio, July 26.—The convention of the Miami Valley Exhibitors League has been postponed from July 29th till August 19-20. The reason is that the president, John Seifert, has to go to New York on business. The convention will be held at Charleston, W. Va.

STRAND BOOKS "THE WESTERNERS"

The Strand Theatre, New York, has booked "The Westerners" for a showing August 10th. The picture is a Great Authors production and was written by Stuart Edward White.

MASTBAUM AND NIRDLINGER IN COMBINE

COLONIAL, PHILA., TAKEN OVER

PHILADELPHIA, July 28.—Nixon's Colonial Theatre, in Germantown, a suburb of this city, has been taken over by a company especially formed for the purpose and which is a combination of the Stanley motion picture theatre interests and the Nixon-Nirdlinger interests.

After a few improvements have been made in the theatre, which is comparatively a new one, being but five years old, the house will be opened for the season on August 25, with motion pictures as the prevailing policy. A \$25,000 organ will be installed and, altogether, approximately \$50,000 will be spent in improving the house.

The theatre was built by the late S. F. Nixon and serves as a monument to his business sagacity, and the new alliance assures for the house first showings of all the new photo-play offerings. Mr. Nirdlinger becomes associated in an official capacity in the Stanley organization, and it will be no great surprise if still other houses will be included in the combination in a very short time, not only in this city but others in which Mr. Nirdlinger has an interest, as a consequence of the consummation of this deal.

The Nixon-Colonial is located on Germantown avenue near Chelton avenue and is one of the most recently erected playhouses in the city. It has a seating capacity of 2,700. Today it is a popular theatre not only with the residents of that section but with amusement lovers from all parts of the countryside surrounding it.

CLUNE SUED OVER "ROMANA"

W. H. Clune has been made defendant in a suit for \$10,625, in which A. K. De-twiller, acting for himself and several investors, claims that they were to organize a company to own a negative and that they were to receive part of the minimum profits, amounting to \$400,000 and that they never received these profits nor their prorata of stock.

Among those who invested are Motley H. Flint, C. W. Curtiss, E. Dunham, A. Abdullah, Lloyd Brown, R. H. Poole and Donald Crisp. It is alleged that the Ramona corporation was never perfected and the individuals mentioned never received their pro rata of stock or received their 60 per cent. of the net profit.

GOLDWYN APPOINTS PRESS MEN

The following have been appointed to the various posts as exchange publicity men for Goldwyn pictures, under that firm's new organization: Nat. L. Royster, Atlanta; A. A. Lianais, Boston; Ben Garetson, Chicago; Harry V. Martin, Cincinnati; Marie Barnett, Dallas; W. L. Gullett, Denver; Harry R. Guest, Detroit; R. C. Cary, Kansas City; J. W. Rankin, Los Angeles; E. E. Ritter, Pittsburgh; and Benjamin Caplon, Washington, D. C.

SELECT OPENS EXCHANGES

Select Pictures has opened three new exchanges in Indianapolis, Albany and Salt Lake City. Sam Sax is manager of the Indianapolis Branch and Charles Walder is in charge at Albany. The Salt Lake City branch is under the direction of Robert A. Brackett.

WORLD BUYS PICTURE

World Pictures has purchased "When Bear Cat Went Dry" and will release it as an independent feature.

AL ST. JOHN TO STAR

Al St. John, who has been appearing with Fatty Arbuckle in his comedies, is to be started in a series of two-reel comedies by Famous Players-Lasky, under a contract just closed by Warner Brothers. He will produce eight pictures a year. The firm is to be known as Al St. John Comedies, and is capitalized at \$35,000.

ANNOUNCES SALES WINNERS

The five winners of the sales contest instituted by Pathe will have a gay romp on Broadway, under the direction of the home office. The winners are Jack Auslett, New Orleans; H. P. Calloway, Cincinnati; March Wood, Oklahoma City; D. C. Stearns, Cleveland, and Harry Taylor, Kansas City.

WANT GUILICK AS HEAD

The A. M. P. A., in a convention recently held, has nominated the following officers: For President, Paul Guilick; Vice-President, Paul Lazarus; C. L. Yersley, Treasurer; Julius Solomon, Secretary; Directors, P. A. Parson, Vivian Moses, Jerome Beatty, Arthur James and Fred Scheaffer.

BUY SOUTH AMERICAN RIGHTS

Saens and Mai, of Buenos Ayres, Argentina, have secured the Robertson-Cole output for Argentina, Uruguay and Paraguay. They also control the rights to "Auction of Souls" for Brazil, Argentina, Uruguay, Paraguay, Chile, Bolivia, Ecuador and Peru.

H. E. HERBERT RETURNS

H. E. Herbert, whose last appearance in films was with Dorothy Dalton in an Ince picture, has returned to the silent drama as leading man for Mae Murray, in "The A. B. C.'s of Love," written by Leonce Perret, who is also producing it.

SELZNICK TO BUILD STUDIO

The Selznick interests are planning a new studio which they are to build in Long Island at a cost not yet stated. They plan to install every kind of convenience imaginable in the new building. The plot is to be 200 by 600 feet.

RICHART GOES TO UNITED

SAN FRANCISCO, Cal., July 28.—Leo Richart, formerly manager for Metro Pictures, has resigned from that firm and is now the manager of the United Artists Corporation, with offices at 100 Golden Gate Avenue.

REALART NAMES MANAGERS

Realart announces the following appointments in completing its field forces: Diaz Callahan, in charge of Dallas; Harry Hollander, Minneapolis; J. B. Reilly, Cleveland; J. S. Woody, in charge of the Pacific Coast.

DENNIG JOINS GOLDWYN

Lynde Dennig, who was editor of "Wid's Daily," is now head of the Goldwyn publicity department. He will look after the trade paper end of their publicity.

BECK SIGNS STUART HOLMES

Arthur F. Beck has signed Stuart Holmes to a two-year contract to appear as a star in Beck productions, which will be released by Pathe.

BUYS PICKFORD SERIES

David P. Howells has sold the rights for all First National Pickford pictures, to Robert Natalini, for Uruguay, Brazil, and Paraguay.

GAUMONT IN NEW OFFICES

Gaumont has acquired the second floor of the building at 133 West Forty-fourth street to be used as the New York headquarters.

FLASHES FROM SCREENS

Lieut. Victor M. Shapiro is back from France.

Frankie Bailey is to be seen in "Mothers of Men."

Horace D. Clark is due in New York on August 1.

William Falt is in Brazil representing David Howells.

Capt. Frank Conklin is to write exclusive comedies for Christie.

H. B. McNiven, of the Jake Wells Enterprises, is in New York.

The title of "Belinda" has been changed to "The Girl Woman."

Rollin Sturgeon will direct Taura Aaki, the newest Universal star.

Tsuru Aoki, wife of Sessu Hayakawa, is to be a Universal star.

Charles H. Kyson is to be director for Allen Dwan productions.

Robert Ellis has been loaned by Selznick to George Loane Tucker.

Mitchell Rose is branch manager for William Fox in Calgary, Canada.

Ralph O. Proctor has started a tour of the United Artists exchanges.

Nazimova is at work on "The Hermit Doctor of Gaya," a story of India.

John J. Rotchford will make a tour of the eastern Select Exchanges.

Mrs. Francis Wharton, mother of the famous producers, died last week.

Raol Walsh, Fox director, is going to Europe to produce pictures for Fox.

Rupert Julian is no longer with Universal, having allied himself with Goldwyn.

Hugh Reading is publicity manager of the Milwaukee exchange of Universal.

Constance Talmadge is at work on a new picture called "A Temperamental Wife."

Lillian Walker is to be seen in a new serial, her first, under the Pathe banner.

Vitagraph plans to release an Anita Stewart picture called "Shadows of the Past."

Goldwyn has two new Ford Educational weeklies which it is to release shortly.

Irvin Willat is to have a hand in the making of Hoot Bosworth's new picture.

Corrine Griffith is taking a vacation prior to commencing work on "The Climbers."

John W. Noble is now a Vitagraph director and at work at their Brooklyn studio.

Pioneer is to produce six pictures featuring a new star by the name of Grace Davidson.

Earle Metcalfe has been chosen to replace Montagu Love in the leading role of "The Battler."

Bessie Love is back at work after attending the Pacific Coast Exhibitors' Convention.

Ronald A. Reader is to open several offices for the distribution of Vitagraph pictures in France.

Gertrude Atherton will help scenarize and select the cast of "Perch of the Devil," which she wrote.

Crane Wilbur is coming to New York to rehearse several of his successful plays for Broadway showings.

"Desert Gold," by Zane Grey, has been completed and will be distributed from New York by Hodkinson, Inc.

President Wilson is to be asked to review "Wild Oats," a new state rights feature starring William Jefferson.

J. Victor Wilson, director of publicity for the Strand, has composed a scherzo which is part of this week's program.

Vitagraph is to release a picture called "Daring Hearts," in which Frances X. Bushman and Beverly Bayne are starred.

Verrett and Johnstone have acquired the right to "Virtuous Men," for Louisiana and Mississippi.

William D. Taylor is on his way east to direct Mary Miles Minter in her first Realart picture.

Rex Beach is going to California in connection with the making of several pictures for Goldwyn.

John Bowers has signed a contract whereby he will remain as a Goldwyn leading man till 1920.

Martha Mansfield is to be seen as "Paullette" in "Mothers of Men," replacing Marguerite Courtrot.

G. B. Seitz is to present himself, under his own direction in a ten episode serial called "Bound and Gagged."

Monopol Pictures have secured the World rights to "Crimson Shoals," a six reel special, through Max Cohen.

Eugene Zukor is now assistant to his father, Adolph, after having worked in all the departments of the company.

Fred Stone and his company are at Irwin's ranch in Wyoming, completing scenes for "The Duke of Chimney Butte."

The release dates of "The Four Flushers" and "A Favor to a Friend," both Metro pictures, have been switched around.

Antrim Short, Margaret Campbell and Harry Todd, will be seen in support of Viola Dana in "Please Get Married."

Sam Hardy is to be seen in the cast supporting June Elvidge in "His Father's Wife," a forthcoming World Picture.

World releases for August include "Coax Me," "The Man Without a Name," "The Girl Alaska" and "The Praise Agent."

Harry T. Morey and supporting company have left for New Hampshire to take the outdoor scenes for "Out of The Dark."

Robert B. McIntyre, casting director for World Pictures for several years, has resigned to accept a position on the Coast.

George Bunney, George Pauncefort and Robert Milasch have been added to the cast of "Dawn," a forthcoming Blackton release.

Jane Novack, J. P. Lockney, Otto Hoffman, Gideon Golan and James Gordon will be seen in the cast of Bosworth's new picture.

Three new staffmen have been appointed by Hiram Abrams, of United Artists; they are: J. E. Luckett, J. F. Brett and M. C. Coyne.

Pell Trenton, Christine Mayo, Effie Conley, William Buckley, will be seen in the cast of "Fair and Warmer," opposite May Allison.

James Kirkwood has decided to return to the screen as an actor, and will be seen in an Allan Dwan production that is forthcoming.

"The Willow Tree," "The Walkoffs," "Someone in the House," and "Shore Acres" will be produced by Metro during the coming month.

Wheeler Oakman, Wesley Barry, Willfred Lucas, Walter Perry and Carman Phillips will support Blanche Sweet in "A Woman of Pleasure," a new Pathe production.

Alexander Gaiden, Walter McEwan, Helen Montrose, Maggie Weston, Logan Paul, and William Brotherhood are to be in the cast of "The Bandbox," in which Doris Kenyon will be starred.

MADE MANAGER OF RIALTO

Fred Cruise, formerly chief usher at the Strand Theatre, has been made manager of the Rialto Theatre, to succeed Charles Reese, who resigned to assume the managership of the Capital Theatre. Cruise left the Strand Theatre, where he had been employed for four years, to go abroad with the 27th Division. On his return he joined the forces of the Famous Players-Lasky Corporation, remaining there until he assumed his new duties.

TO REPLACE EDNA GOODRICH

Negotiations are pending to have Evelyn Nesbit replace Edna Goodrich in the playlet "The Manikin." Miss Goodrich, who has been appearing in the sketch, has forsaken it for the picture field. The booking offices are willing to pay Miss Nesbit between \$1,750 and \$2,000 a week in the act, which will be routed for the season. Miss Goodrich received \$1,350 a week for the act.

FILM ACTRESS SEEKS DIVORCE

Rose E. Stuart, prior to her marriage a film actress, is suing her husband, Harry T. Stuart, of Stuart Milliken and Company, for divorce, on the grounds of infidelity, naming one of her neighbors as co-respondent. The case is to be tried in the Supreme Court of Brooklyn. Mr. Stuart says the trouble between him and his wife is her extravagance.

BECK BUYS OUT RAVER

A new deal by Arthur F. Beck was just culminated this morning. Formerly treasurer of Artoe Productions, Inc., he has bought out the entire interests of former president Harry Raver and Arthur Butler Graham and George Irving in that corporation.

Artoe Productions, Inc., is producing the series of Leah Baird-Augustus Thomas special productions for the W. W. Hodkinson Corporation—this is the firm that produced the current big box-office winner "As a Man Thinks," and is just getting ready to release "The Volcano," in which Leah Baird is reported to have done some of her most beautiful work.

In assuming the reins of production, Mr. Beck announces "Taking a tip from the phenomenal results that the Hodkinson organization is producing with our first special 'As a Man Thinks,' I have told Mr. Thomas that we want to produce his biggest play successes and provide them as the vehicles for Miss Baird."

Every big circuit and theatre of standing in the country has been enthusiastic over the work of Miss Baird in "As a Man Thinks." Instead of original scenarios by Mr. Thomas, the future vehicles for Miss Baird will, therefore, be known box-office attractions similar to our first big success. Our second release "The Volcano," will be a sure winner for the exhibitors because of its vitally throbbing timeliness. The demands of the first-run houses for Miss Baird in the big special dramatic plays that she has established herself in, causes me to definitely state that her future releases will follow the lines requested by her followers, however.

George Irving will continue as director of all the productions, his only reason for selling his stock being that Mr. Beck was desirous of owning 100 per cent of the stock of the company of which his wife, Leah Baird, is the star.

Mr. Beck states that the same efficient organization under Mr. Irving will continue to assist Miss Baird in the making of these big Hodkinson specials. The third production starts at the Biograph Studios within ten days. It is a Broadway play that created a sensation several seasons ago.

MUTUAL BEATS ROBERTSON-COLE

The Mutual Distributing Corporation was granted an injunction, on Monday, restraining the Robertson-Cole people from distributing their films through any other firm and to prevent them from breaking their contract with the Mutual. The two companies will try to arrange a suitable agreement by which both will profit. Judge Mako, in the District Court, gave the judgment.

BOOKS SEA-COAST CABARET

Charles Cornell has arranged to place a \$1,000 weekly cabaret show at the La Marne Restaurant, attached to the Hotel Regent, Atlantic City, beginning Aug. 1. There will be ten principals and ten members of the chorus in the cast. Among the principals engaged are Olive Denning, Nell Cornell, Alice Wheeler and Harris and Wills.

BUYS BINGHAMTON HOUSE

BINGHAMTON, N. Y., July 26.—The Lyric Theatre, this city, once known as the Bijou, is now the property of George W. King, who owns the Endishire Hotel here. He will continue the present policy of the house and has installed Frank Bovay as manager. He will renovate the theatre by degrees.

KEGGEREIS IS REINSTATED

B. Keggereis, who was suspended from the Players, has been reinstated as a member of the organization and his application to compel the club to reinstate him has been withdrawn from court. He was suspended because of alleged unpatriotic remarks.

ASHER HAS BREAKDOWN

Sidney Asher, who conducts a chain of motion picture theatres in the Bronx, has been confined to his home for the past four weeks as the result of a nervous breakdown.

SPORTS

The National Vaudeville Artists, on Sunday, captured the second of three games played with the Lights by a score of five to four. The Lights had an opportunity in the ninth inning to win the game with three men on bases. Worth, who was playing left field for the N. V. A. team speared a long drive which looked as though it would be good for a home run and retired the side. Stanton, who pitched for the Lights, struck out six men and allowed five bases on balls. Brown, the opposing pitcher, struck out two men.

The line up of the N. V. A. team included: Weiss, 2nd base; Thorne, short stop; Brown, pitcher; Sheppard, center field; Brennan, catcher; Worth, left field; Williams, first base; Pitsor, 3rd base and Schwab, right field.

The Lights line-up consisted of Albert, 2nd base; Schenck, 1st base; Gus Van, catcher; Jeff Davis, left field; Regal, center field; Silver, short stop; Ernie Stanton, pitcher; Kaufman, 3rd base, and Paul Dempsey, right field.

Prior to this game a preliminary contest was played between the Lights and the Nassau A. C., the former winning by a score of 3 to 0.

The Loew-Variety aggregation of ball tossers defeated the National Vaudeville Artists team in a hotly contested game at Dyckman Oval last Saturday afternoon by a score of 2 to 0.

According to John Liddy, of the N. V. A., this would not have happened had not the other team had a few outsiders playing with them. Thorne pitched for the N. V. A. team and Harvey was on the receiving end. For the Loew Variety team Simpson twirled and Haeblewaite handled his offerings.

STARTS NEIGHBORHOOD HOUSE

SAN FRANCISCO, Cal., July 28.—Arthur Maitland is trying out something new in the way of neighborhood houses, in the Maitland Playhouse, now being prepared. The house will open in September with short dramatic plays and comedies and will be run on a subscription policy. Fifty dollars will be the season rate, the season to run twenty weeks. The plays will be put on by professionals only and subscribers will have the house exclusively for two nights a week, the others being open for general admission.

FALLOW HAS ANOTHER SHOW

Sam Fallow says his try-out at the National Winter Garden with his Russian company was successful, and that he will open a new show there on Aug. 8. The show will be entitled "Maskanatch," a Russian revue, presented by fifty people. The cast is headed by David Medoff and Solownawo, a Russian prima donna. The latter says Sam was one of the late Czar's favorite entertainers. The show will play to an admission of 75 cents top. Jack Elms is in on the deal with Sam.

RUSSELL ESTATE IS \$121,262

The estate of the late Hattie Russell, sister of Ada Rehan, is valued at \$121,202.10, according to an accounting filed with Justice Cohalan, by the executors, who charged themselves with \$121,262.10, deducted \$12,413.15 for funeral and administration expenses, \$1,190.03 to creditors, \$19,880.45 to legatees, and had \$87,828.42 left, subject to commissions for their accounting. Robert E. Doherty, of 256 Broadway, was appointed guardian of the infant's interests.

SLADDIN RETURNS TO GAME

Spencer Gervais Sladdin celebrated his return to the motion picture press agent ranks yesterday by tendering a luncheon to the trade press at the Hotel Astor. After the luncheon, David G. Fisher's Waldorf Photoplay Production, "Where Bonds Are Loosed," had its initial showing.

GOES WITH FOX FORCES

Herbert E. Hancock is the new news editor of the Fox publicity department.

THIS IS A. E. A. PLEDGE

The following is the agreement which the Actors' Equity Association asserts 1,300 of the most prominent actors in the theatrical world have signed and which they say they will enforce to thwart the producing managers' endeavors to employ members of the organizations in their shows without issuing to them the Actors' Equity contract.

This agreement was submitted to the members of the organization last November and efforts to enforce it will be made shortly, according to Frank Gillmore.

By the agreement, the organization has the right to resort to court proceedings to prevent members from appearing with a show unless their contract has been approved by the association and it also calls for a forfeit of \$1,000 in case a member violates this agreement:

ACTORS' EQUITY ASSOCIATION,
Longacre Building, New York.

AGREEMENT AND PLEDGE.

THIS AGREEMENT is made by each signer hereto with each other signer hereto, and with the Actors' Equity Association, and by said Association with each signer hereto.

Each individual signer hereto agrees that he will not sign, make or enter into, with any person, firm or corporation by whom he is employed as an actor, any agreement except on the form attached hereto known as the "U. M. P. A.—A. E. A. STANDARD CONTRACT," and unless his said agreement embodies, in writing, each and every clause of the aforementioned Standard Contract, and further agrees that any such agreement made by him with any employer shall contain in full, in writing, every provision of said form.

This agreement shall not prevent the signer from making a written employment contract containing additional provisions, provided these do not limit, abridge, nullify or destroy any provision in the above recited form, nor shall it prevent him from making or signing a "RUN OF THE PLAY" or "CONTRACT FOR THE SEASON" agreement, upon printed forms attached, as the same now are or as they may hereafter be amended by action of the Council of the Actors' Equity Association.

The above agreement shall not apply to moving picture, stock or try-out contracts, or contracts made with managers for what are commonly known as "popular priced" attractions.

Each individual signer hereto agrees that he will not perform or render services for any person, firm or corporation, as an actor, under or by virtue of any form of agreement which, as above, he has agreed to refrain from signing or making, and that he will only perform services as an actor under a form of agreement, such as he, as aforesaid, has agreed to sign.

If the Council of the Actors' Equity Association shall determine that there is reasonable ground to believe that any signer hereto has made, or is working under a contract prohibited by this agreement, then the Actors' Equity Association is hereby given the right, through its duly authorized attorney or representative, to demand of the signer, as believed to have acted in violation of this agreement, an inspection of his contract; and said signer agrees to permit such inspection; and if, upon such demand, said signer shall refuse to allow said representative or attorney to inspect his said contract, he, by said refusal, agrees that he admits that he has signed a prohibited contract and is working under a prohibited contract, and that he refuses inspection because of such fact; and he further agrees with each party hereto that he will not work or continue to work under any such contract, as aforesaid, and in case he does so a right of action for damages and for an injunction as hereinafter specified shall arise.

The Actors' Equity Association agrees that it will not agree with the United Managers' Protective Association, or approve as to any individual manager, of forms of agreement, which shall contain clauses less advantageous to the actor than those now set forth in each of the several contracts heretofore recited; and that it will not state or endorse any policy for its members which recognizes as fair and actors' lesser rights than contract which gives the actors' lesser rights than those contained in said several contracts; and that it will recommend to its members, in making agreements with managers, that the heretofore mentioned form called "U. M. P. A.—A. E. A. Standard Contract" shall be their minimum demand.

Should, however, the Actors' Equity Association approve of a standard form of minimum contract (in lieu of the U. M. P. A.—A. E. A. Standard Contract), containing provisions more advantageous to the actor than said U. M. P. A.—A. E. A. Standard Contract, then, upon notice in writing mailed to the individual signer the address attached hereto or at the address given by him to the Actors' Equity Association, said approved form shall be substituted for and stand in lieu of the form mentioned in the second clause of this contract.

Inasmuch as substantially the whole value of this agreement is dependent upon the parties severally fulfilling the obligations hereof, and there is no means possible of determining or adjusting the amount of damage which shall be sustained by the party or parties not in default, in case of a breach by an individual signer, it is further agreed that if any individual signer hereto shall breach any covenant contained in this contract, the Actors' Equity Association shall have and recover as against the party in default, the sum of one thousand (\$1,000) dollars as liquidated damages and, in addition, each and every party hereto not in default shall severally have the further right to apply to any court of competent jurisdiction for an injunction restraining the party in default from a continuance of such default, and from working under a prohibited form of contract, or a contract of which inspection is refused, and

upon any such application the said party in default covenants that the damages heretofore specified do not and cannot afford any adequate remedy and that the party not in default has no adequate remedy at law. Each individual signer shall, in case of default by the Actors' Equity Association, have in addition to all other remedies, a right to injunction against it.

The consideration of this agreement is the sum of one dollar paid by each party hereto to the other, the receipt whereof is hereby acknowledged by each signer hereto, and the mutual promises herein contained made by each party hereto to the other, and other good and valuable considerations, the receipt whereof is hereby acknowledged.

This agreement shall continue in full force until the 31st day of December, 1920.

It is agreed that all copies hereof shall constitute one agreement, and that the signers of each copy delivered to the Actors' Equity Association shall all be parties to one agreement as herein set forth and as set forth in each other copy, and that each said copy shall be considered and be deemed to be a part of one original made and mutually delivered by each signer hereto to each other party.

The foregoing agreement and pledge arises out of, and is based upon, the following statement of facts, which statement each party hereto agrees is true and accurate:

For many years last past, the form and substance of contracts offered by a large proportion of the producing managers and demanded by them of the actor were, and have been so grossly inequitable and unjust, that to remedy conditions the Actors' Equity Association, a voluntary association, was organized, and it has for its general purpose to advance, promote, foster and benefit the profession of acting and the condition of persons engaged therein, and to protect and secure the rights of actors. The individual signers hereto are actors and members of the dramatic profession and members of the Actors' Equity Association.

On or about the 2d day of October, 1917, after negotiations, an equitable standard form of minimum contract was agreed upon between the Actors' Equity Association and the United Managers' Protective Association, said latter body representing a large proportion of the producing managers. That said form is above referred to as "U. M. P. A.—A. E. A. STANDARD CONTRACT."

The basis of negotiations between the Actors' Equity Association and the United Managers' Protective Association was that all actors employed by the members of said latter Association, would be tendered a form of contract at least as advantageous to the actor as the said form so agreed upon, and that all members of the Actors' Equity Association would use such form or others not less advantageous to the actor; and

It now appears that various producing managers are not offering to actors employed or to be employed by them such form of contract; and

As all of the parties hereto recognize that it is for the best interest of each, that no party herein enter into any contract with a manager less advantageous to the actor than the minimum standard form herein referred to, and as this is the policy of the Actors' Equity Association, it is now considered for the best interest of all that a written agreement be entered into having for its purpose the carrying of said policy into effect.

And in making this agreement each signer recognizes that the value of the pledge hereby given is dependent upon united action, and upon each party hereto making full performance, and, therefore, that it is necessary, for mutual protection, that the right to equitable relief, and of legally compelling performance, in case of default, be granted and agreed upon.

WITNESS the signatures of the respective parties.

ACTORS' EQUITY ASSOCIATION.

By FRANCIS WILSON,

(Seal)

As President.

By HOWARD KYLE,

As Corresponding Secretary.

NAME:

ADDRESS:

NAME REFEREE IN HELD CASE

Peter B. Olney has been appointed referee and empowered to investigate several claims against the estate of the late Anna Held, which have been ignored by the administrator of the estate, Charles H. Hanlon. The claims are those of Dr. Ernest LaPlace, of Philadelphia, for professional services rendered during the last illness of the actress, \$4,500. A. Gustaf Geofert Sons, \$225 for surgical instruments and appliances supplied to Miss Held, and Dr. Donald McCaskey, of New York, for professional services rendered.

"MADAME SAPHO" TO START

Grace Valentine has left the cast of "Lombardi, Ltd.," in Portland, Ore., and is on her way to New York to rehearse in "Mme. Sapho." In the cast with her will be Beverly Jenau, Bessie Eyton, Regina Richards and Paul Harvey. The piece will be broken in at Grand Rapids and will open in Chicago on August 24 at the Olympic Theatre.

PLAN NEW BROOKLYN HOUSE

A vaudeville and motion picture theatre to be known as the Borough Park, and which will seat 2,500 people, is to be erected at the corner of Bedford avenue and Bergen street, Brooklyn. The estimated cost is \$500,000. It will have two large entrances and there will also be an arcade in the building where stores will be located. The house is being erected by Levy Brothers, who operate the Bedford Theatre.

LIGHTS SEE GOOD SHOW

Al. Von Tilzer, last Saturday night, acted as "skipper" at the Lights midnight show and presented a program which rivalled that given by brother "Harry" the previous week.

The clubhouse was filled to capacity and several hundred guests were turned away. On account of the storm, the electric lights in Freeport were turned off and a spotlight, the current of which was obtained from an auxiliary battery, was used from the balcony to enable the audience to see the performance.

The vaudeville section of the program included the Wilbur Sweatman Jazz Trio, Wayne and The Warren Girls, Eddie Miller, Val and Ernie Stanton, Eva Puck, Alexander Carr, George McKay, Victor Moore and Herbert Williams, in a comedy slapstick offering; Dooley and Sales, Freda Leonard and William S. Kent.

Following this, a two-act afterpiece, "The Bowery After Dark," was presented. Tommy Dugan portrayed the role of the hero; Frank Tinney was the villain; Lew Kelly, the Chinaman; Harry Hills, the bartender; Frank Westphal, in feminine garb, the heroine, and Eddie Carr, clad likewise, the soubrette.

LIGHTS CRUISE STARTS

The Lights inaugurated their annual cruise at the Plain Field theatre on Monday, and, as a result, "Skipper" Frank Tinney and his associates have put \$2,200 into the treasury. Two performances were given.

Last night they gave a performance at Freeport, where they played to capacity, and tonight they appear at Perth Amboy, for which a sell-out is also predicted.

Those who appeared at the Monday afternoon show included Frank Tinney, Four Mortons, Victor Moore, Dooley and Sales, Sophie Tucker, The Freescotts, Anthony and Rogers, Helen Eley, Mang and Snyder and Regal and Moore.

The evening show was supplied by Raymond Hitchcock, Al. Von Tilzer, Sophie Tucker, Dooley and Sales, Duffy and Sweeney, The Four Mortons, Regal and Moore, The Freescotts and Victor Moore.

No definite program will be adhered to during the cruise, as the members will be slated to appear in such manner as will not interfere with any regular engagement they may have.

ADLER GETS \$2,000 BONUS

Felix Adler will be out of vaudeville for a long period; for on Monday he signed a contract with G. M. Anderson for a term of three years, during which time he will be seen in the legitimate.

Adler, who has been in vaudeville the last season, has played several short engagements in musical comedy, his latest being in "Listen Lester."

He nearly got into the "Greenwich Village Follies," rehearsing with the piece, but leaving the cast the night before opening.

Adler received a bonus of \$2,000 for signing the Anderson contract.

HAMMERSTEIN SERIOUSLY ILL

Oscar Hammerstein, the impresario, is seriously ill in the Lenox Hills Hospital with diabetes and complication of diseases. He has been in the hospital for several days now, and his condition is critical. This is his second attack in eighteen months.

FRED ZIMMERMAN ILL

J. Fred Zimmerman, Jr., is confined to his home with an attack of tonsillitis and neuritis following his trip to the Pacific Coast. He is unable to lie down, but remains in a Morris chair, while under the care of several physicians.

WILL DO COURTNEIDGE SHOW

Robert Courtneidge, the English producer, who arrived in America last week, made arrangements with J. J. Shubert and Jack Hughes to have them produce "My Lady Frail," a musical show of his in New York in November.

ROAD SHOWS REHEARSE

(Continued from page 3.)

work will keep them in Los Angeles until September.

Anderson is also sending out four "I Love You" companies, the first one opening September 1 in Kansas City, Mo.; the second on the same day in Newport News, Va.; the third also on Labor Day in Gary, Ind., and the fourth September 8 in Paterson, N. J.

Weber & Anderson are sending on tour "Nothing But Lies," which opens at Port Jervis, N. Y., September 1.

William A. Brady is sending on tour Alice Brady in "Forever After," which begins a tour of the Subway Circuit here the last week in September; and two "The Man Who Came Back" companies, the first one opening September 7 in Boston and the second in Providence, R. I., September 15.

Sanger & Jordan are sending out "Good Morning, Judge," which opens in Pittsburgh August 30, and "Seven Days' Leave," which opens August 4 at Yarmouth, N. S.

Oliver Morosco is sending out "So Long Letty" with Gladys Lockwood, which opens September 8 at Dover, N. J., and two "Bird of Paradise" companies, the first of which opens August 20 in New Haven, and the second August 30 in Johnstown, Pa. "Cappy Ricks" opens in Chicago August 3; Leo Carillo in "Lombardi, Ltd.," will be sent on tour to the Coast and "Please Get Married" opens September 8 somewhere in the East.

Henry W. Savage will send on tour Mitzi in "Head Over Heels," which will open in Bridgeport, Conn., August 27.

Selwyn and Company are sending on tour four "Tea For Three" companies. The first one opens with Cecil Spooner at Norfolk, Va., September 1; the second opens on the same day here in New York over the Subway Circuit; the third begins a tour of one-night stands in the East and the fourth opens at the La Salle Theatre, Chicago, September 21.

J. S. Tepper, a nephew of the Selwyns, who last season entered the producing field with "Curiosity," which he presented in Long Branch three weeks ago, is going to send that show out on tour early in September.

LAMBS' BATTLEGROUND

(Continued from pages 4 and 31.)

unsatisfactory. To go further and continue to write them letters would not be consistent with the dignity of the actors' equity association.

"We warned them before we take any action or make any definite plan of campaign which must inevitably lead to a bitter struggle and which may result in severing for all time the friendly personal relations existing between managers and actors, that this joint committee find a means of securing continuous co-operation instead of constant bickering."

When asked what he or his organization intended to do now that the managers had refused to meet an actor committee, Gillmore replied:

"We might let the situation remain as it is at the present time."

Asked what effect that would have, he answered:

"The managers would work under difficulties. They might find that there is a grave shortage of actors. We will stand pat."

Despite this announcement of Gillmore's that Mountford had no interest in the affairs of the A. E. A., the White Rat leader, using his office of executive secretary of the A. A. A., has already started to write letters to the managers and name the conditions that the actors would work under. It was learned on Monday that he had sent one of these letters to the managers.

A meeting of the managers will be held again tomorrow afternoon, when plans of co-operation will be formulated and measures taken to meet any of the steps that might be taken by Mountford as a result of his visit to Washington.

BUYS "SILVER KING" RIGHTS

LONDON, Eng., July 28.—Bannister Howard has purchased the acting rights to "The Silver King" from Henry Arthur Jones.

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB
General Booking Manager

EDGAR ALLEN
Manager

Personal Interviews with artists from 12 to 6, or by appointment

Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Vaudeville and outdoor attractions desired for Summer. Short jumps. 184 Boylston St., Boston, Mass.

**ALLEN
SPENCER
TENNEY**

VAUDEVILLE WRITER
1493 Broadway New York City

We opened in Pittsfield for the United (July 21) next to closing, and we were one big hit. The best act we ever had or did.—Goldie & Ayres.

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,

NEW YORK CLIPPER, 1004 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled
for Registration.

NAME.....

ADDRESS

PLAYS

FOR STOCK REPERTOIRE, AMATEUR COMPANIES,
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 129 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL GLASSES.

A. Braunniss, 1012 Napier Ave., Richmond Hill, N. Y.

SCENERY.

SCHELL'S SCENIC STUDIO
581-583-585 South High St., Columbus, O.

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, New York.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.

A. W. Gerstner Co., 634 8th Ave. (41st St.), N. Y.

VENTRILOQUIST FIGURES.

Ben Hobson, 271 West 150th St., New York City.

VIOLINS AND SUPPLIES.

August Gemunder & Sons, 141 W. 42nd St., N. Y.

TAYLOR TRUNKS

Send for Catalog

C. A. Taylor Trunk Works
28 E. RANDOLPH ST. 717 A MADISON ST
CHICAGO

210 W 44 STREET NEW YORK, N. Y.

DR. FREDERICK SOBEL

DENTIST

Office Hours: 9 A. M.-7 P. M. Sundays: 10 A. M.-3 P. M. Evenings by Appointment. Special rates to the profession. 1809 Seventh Ave., Bet. 113-114th Sts., New York. Telephone, Cathedral 8229. Member of the Burlesque Club.

SCENERY

Diamond Dye, Oil or Water Colors

SCHELL SCENIC STUDIO, COLUMBUS, O.

Wardrobe Prop Trunks, \$5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.

Parlor Floor, 28 W. 31st St., New York City

MADISON'S BUDGET No. 17

contains a liberal assortment of James Madison's latest sure-fire monologues, parodies, acts for two and more performers, minstrel first parts, 200 single gags, tabloid farce, etc. Price ONE DOLLAR. Send orders to JAMES MADISON, 1082 Third Avenue, New York.

PLAYS

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 2665
Decatur Ave., New York City.
Stamp for catalog.

WILLIAM RUSSELL MEYERS Vaudeville Author

208 Palace Theatre Building, New York.
References: Eddie Leonard, Geo. Felix, Kanto Erickson, Gordon Eldred, and others.

A. FURMAN

Theatrical Costumer for the Best
Nothing too big nor too small. Vaudeville
-Reviews-Burlesque. Everyone furnished.
Salesroom—1000 Broadway, Rector Building,
Room 404, New York.

BAL'S DREADNAUGHT

A GOOD TRUNK AT
A VERY LOW PRICE.

BAL'S XX

OUR STANDARD TRUNK
FULLY GUARANTEED.

BAL'S STAR

OUR TRUNK DE LUXE

TRUNKS

WILLIAM BAL COMPANY

145 West 45th St.

or

4 West 22nd St.

NEW YORK CITY

TIGHTS

Silk Opera Hose and
Stockings

Are Our Specialties

QUALITY the BEST and PRICES the
LOWEST.

Gold and Silver Brocades, Theatrical
Jewelry, Spangles, Etc. Gold and Silver
Trimmings. Wigs, Beards and all
Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.

(Successors to Siegman and Weil)

18-20 E. 27th St. New York

MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents:—Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book, only one of its kind on the market. Only \$1.00 Postpaid. Money back if you say so. Union Music Company, 315 East Fifth St., Cincinnati, Ohio.

I. MILLER SHOES

THE LARGEST THEATRICAL SHOE
MANUFACTURERS IN THE WORLD.

WE FIT ENTIRE COMPANIES
OF ANY SIZE

ALSO INDIVIDUAL ORDERS

WE FILL EVERY STAGE REQUIREMENT

NEW YORK 1554 BROADWAY at 46th St.
CHICAGO STATE & MONROE STS

ZAUDERS MAKE-UP

LET US PROVE IT IS BEST.
113 W 44th St., N. Y.

LARGEST THEATRICAL TRANSFER IN N. Y.

Telephones { 2963 } Chelsea
{ 2904 }

Pierce-Arrow Trucks

JOSEPH F. REILLY

Office, 437 to 443 W. 31st Street

NEW YORK

S. HEFFERNAN, Genl. Mgr.

PAPER HATS

For Carnivals, Parades, Dancing. Dec., 25c. up. Catalog free.
GUS KLIPPERT, 46 Cooper Sq., N. Y.